2020-05-29

Songs and the Soil

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Published in conjunction
with the Exhibition
Mark Garry
Songs and the Soil
The MAC
Belfast
January 31–April 19, 2020

Published by Mark Garry and the
TU Dublin School of Creative Arts
Technlogical University Dublin.

Editors / Mark Garry and Louise Reddy

Photography / Mark Garry and Simon Mills

Design and layout / Louise Reddy

Print / Impress Printing

Typeface / Kingfisher, Jeremy Tankard 2004
Substrate / 100gsm Munken Pure and 290gsm Sirio Color

ISBN 978 1 900454 72 6

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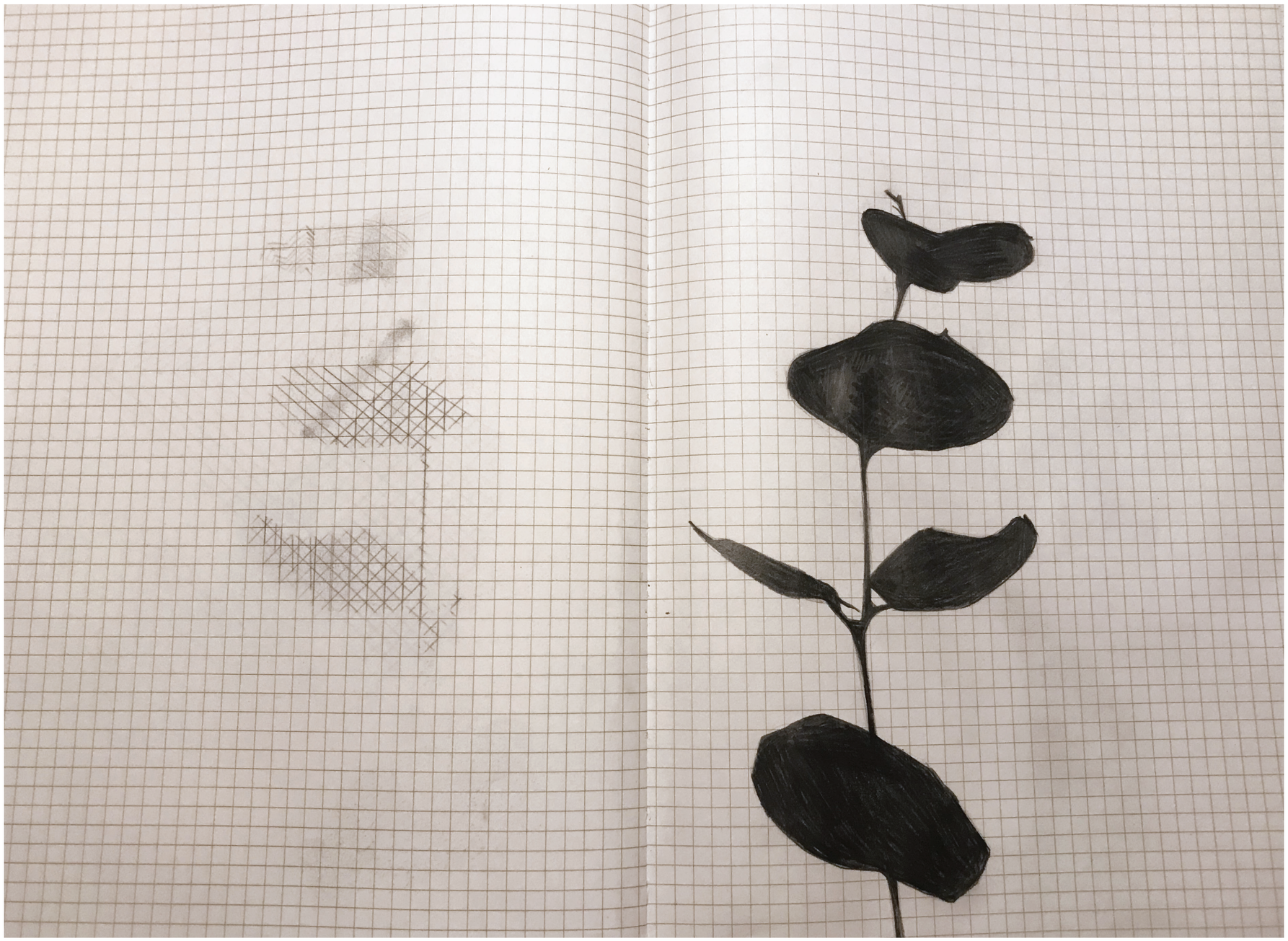
Foreword

This publication was realised to coincide with an exhibition of Mark Garry's hosted by the Metropolitan Arts centre (MAC) in Belfast. The exhibition engages with the subjects of landscape and music/sound—exploring each element from historical, social and culturally associative perspectives; where landscape is recognised as a fluid term articulating physical space, idealised space and social space that reflects a convergence of physical processes and cultural meaning, and where song act as a response to, or archive, of personal, historical or socio-political instances. Several works engage with the cultural and ideological space where landscape and music/sound intersect. The exhibition integrates a broad range of media, positions and responses to these research subjects; including two film works, a six-hour soundtrack for a room, sonic sculptures, a series of sculptural interventions, paintings, analogue photography, screen prints, ceramics and flowers. In most instances, a number of these elements combine to form installations. The selected texts that feature in this publication do not relate to these artworks directly, but either explicitly or obliquely engage with the broader research subject of landscape and music/sound. This collaborative project integrates one existing text and six commissioned texts by Mark Garry, John Graham, Joanne Laws, Sharon Phelan and Suzanne Walsh. The publication also includes a transcription of a radio interview from 1974 with Charles Amirkhanian and the musician Robbie Basho. This interview discusses the broad scope of Basho's music and the remarkable generosity and fluidity of music as a cultural form. In particular, the dialogue explores music's openness and potential to continuously evolve and incorporate diverse influences, styles and forms.

This collaborative relationship is echoed in the design and the editorial process of the publication. Rather than passively catalogue the exhibition, the selected images act as visual echoes of the artist's creative motivations. Intended to complement the textual contributions, the images are an amalgam of: private notebook studies; investigations; experiments; observations; and visual archive of completed works—functioning as a platform to extend discourse of themes and topics embedded within the research. The visual hierarchy and typographic treatment elicit direction from the synthesis of topics articulated within the contributors' texts. This is made visible in the subtle layering of content that builds and recedes across the document to create a composition that considers research commonalities. The layout is also cognisant of indirect interactions of topics that take place within the artist's work. Facilitated by the substrate, shapes and shadows from previous/subsequent spreads are subtly revealed at various junctures within the publication. The digital pattern represents cuneiform shapes of sound used to visually represent Debussy's 1905 composition, *Clair de Lune*, this particular score was chosen for its complex and intriguing origin story. The torn paper that intersects the rugged landscape images expose the surface quality but also contemplates the role of sound in the formation of landscape. The symbols that puncture the cover substrate acknowledge forms/methods of communication/sound that covertly ebb in and out of the artist's work. These design interventions attempt to capture the explorative nature and the collision of ideas that emerged within the research process.



JANUARY 2020
Mark Garry

Resonant Landscapes

Sound and Nature

In the epilogue to his wonderful book, *Noise: A Human History of Sound and Listening,* David Hendy points out some of the functions of listening to the world. How;

For thousands of years (our ability to listen) has kept us fully alert to the world around us, helped us navigate and keep track of the hours, allowed us to forge social bonds and shaped our spiritual and social experiences.[1]

This essay engages with some of the diverse ways in which humans and other creatures use sound, music and song to interact with and navigate landscape. It also examines the relationship between naturally occurring sounds and human music making and situations where landscape, sound and social conditions collide, with a specific focus on how music has preserved and protected language and cultural tradition in the 20th century. Rather than focus on urban environments, this essay primarily considers rural situations and natural environments.

Reflected Sound

In the short story by Arthur Conan Doyle called *The Terror of Blue John Gap*, one of the characters upon realising that the limestone hills in the story are hollow exclaims 'Strike it with some gigantic hammer and it would boom like a drum.' I really like this idea, the landscape acting as a resonant vehicle where the earth reflects and echoes our sounds and actions.

This use of reflected sound reminded me of the ongoing underwater archaeological survey of Doggerland. Doggerland refers to an area of land, now submerged beneath the southern North Sea, that once connected Britain to continental Europe. It was flooded by rising sea levels around 6,500–6,200 BCE. One aspect of this survey involves the use of sound to image beneath the sea bed. Scientists use a projected sound source that is towed by a vessel and a series of microphones or hydrophones that are streamed behind the vessel. Where there is a change in the density of the sediment on the sea bed, such as moving from sand into clay, the sound reflects off it and is then captured by the hydrophone. This gives the scientists what they call horizons, which helps them to build maps of buried landscapes via sound reflections.

This system is a crude human replication of a much more sophisticated sonic reflection system called echolocation. If we could hear bats fly at night, the sound would be practically deafening, they make louder sounds than almost any other living creature, the sound would be equivalent to that of a jet engine, but fortunately at higher frequencies than humans can detect. Many species of bats use echoes from the sounds they make to locate their prey and avoid obstacles in the dark. Dolphins, tooth whales and many other animals utilise echolocation, sperm whales have even developed different dialects of this form of communication. Echolocation was first discovered in 1793 by an Italian priest, Lazzaro Spallanzani. He determined that bats were using their ears to navigate in the darkness by setting up experiments that isolated the bats ability to hear, see and smell. He discovered that bats could navigate and avoid objects without the use of smell or vision, but when he plugged their ears, particularly just one ear, they could not navigate the darkness. It was not until the 1930s that Hamilton Hartridge, a physiologist at Cambridge University, published a paper suggesting that bats were using high frequencies to navigate. An American graduate student at Harvard called Donald Griffin who was working on bat migration, began working with a physicist and inventor called G.W. Pearse who had developed a microphone that could detect ultrasonic sound. These microphones comprised of salt crystals that produced an electric current when vibrated by sound. By placing the bats in front of the microphone they very quickly detected sonic traces that were identified by an oscilloscope, they could also hear the sounds by using a technique called hetrodynamism which came about via the development of radar. These experiments comprehensively concluded that bats were using ultrasound to navigate.[2]

The majority of creatures engage sound as a means of communication or navigation however none have roots as deeply connected to humans as birdsong. Young birds learn calls and songs by mimicking their parents and other birds in the flock. When older, they use mimicry to establish societal hierarchies and find mates. Many breeds to a greater or lesser degree have this capacity. Parrots, budgerigars, crows, starlings, and bull-finches all have remarkable scope to develop vocabulary, but none are as impressive as the lyrebird. Lyrebirds have an astonishing repertoire of sounds that they mimic from their environment which can include the calls of up to 20 other bird types as well as mechanical human-made sounds. Birds were deliberately taught to sing and sold on the strength of their musical ability. Mozart had a starling that had been taught to sing and Haydn and Beethoven both trained parrots to sing human songs.

Woodsmen in Germany became aware that bullfinches were mimicking the folksongs that they were singing while working. A little time after this, an instrument was invented specifically to train birds to sing. The bird flageolet could play a tone above the otherwise highest pitched recorder, it was used to tutor young bullfinches, woodlarks and Indian shamas in Germany. Soon human teachers were replaced by mechanical ones. The French introduced the *Serinette* (*serin* is French for canary) and the *Merline* (*merle* is French for blackbird), both were hand-turned organs invented for the specific purpose of teaching birds.

Recent research suggests our connection with birdsong may be more fundamental than we had previously imagined. The contemporary

1 David Hendy, *Noise: A Human History of Sound and Listening,* London: Profile Books, 2013 p331.

2 The term *Ultrasound* refers to anything above the frequencies of audible sound for humans, this normally includes anything over 20,000 hertz. Bats produce very high ultrasonic pulses to learn about the positions of elements that surround them.

Canadian zoomusicologist and composer Emily Doolittle suggests that 'Many birds use similar timbres, pitch relationships and patterns to human music.'[3] Researchers around the world are, like Doolittle exploring links between birdsong and human sounds.

> The musician wren... which features in Doolittle's work, is native to the Amazon and has inspired music across South America... Doolittle found, the wren sings using the same intervals found frequently in human music – octaves, perfect fifths and perfect fourths.[4]
>
> Japanese researcher, Toshitaka Suzuki and his colleagues found that Japanese tits can arrange the calls they make in order, like words in a sentence, with the arrangement of calls changing the overall meaning—a system known as syntax.[5]

Syntax in human language relates to the overall structure of a sentence, and the order in which words and phrases are located within a sentence. David Wheatcroft at Uppsala University points out that 'Tits are known for having these very complicated call systems—many of the calls in the Japanese tit repertoire have meanings,'[6] with different calls referring to specific predators.

> Parents also have different calls for their chicks, telling them to flee or duck in the face of danger. What is special about Japanese tits is that they seem able to combine at least two of these calls together. One particular combination prompted birds to scan for a predator and then to approach and harass it. Like human syntax, this combination only worked if the tits' calls were uttered in a particular order.[7]

Moira Yip, a linguist from University College London posits that,'In evolutionary terms, birds are extremely distant relatives of humans...' the way birds learn their songs does show some parallels with the way humans acquire language –

> ...the way people use syllables and stress certain sounds in a rhythmic way. Birdsong has internal structure that is reminiscent of the way human speech groups sound.[8]

This may explain to some degree why musicians continue to implicate birdsong in compositions and recordings which can be traced back to some of the earliest examples of notated music.[9]

3 Angela Saini, *The Link between Birdsong and Language,* BBC Earth, 2019. https://www.bbcearth.com/blog/?article=the-link-between-birdsong-and-language.

4 Ibid.

5 Ibid.

6 Ibid.

7 Ibid.

8 Ibid.

9 In the 13th century piece *Sumer is icumen in* (also known as the *Summer Canon* and the *Cuckoo Song*) imitates the call of the cuckoo as a harbinger of spring. In the 16th century Jannequin and Gombert produced choral pieces both called *Song of Birds.*

10 Author un-credited, *World Soundscape Project*, WSP, 2014. https://www.sfu.ca/~truax/wsp.

Listening to landscape

In the late 1960s, forms of aural attentiveness to the environment were proposed by a research group that was established by R.M. Schafer at Simon Fraser University in Vancouver. This research group became known as *The World Soundscape Project* (WSP). The group's objectives were not aesthetic but ideological, emerging out of ecological concerns, highlighting noise pollution and aspirations to preserve acoustic ecologies. The WSP expanded to integrate a series of written publications and field recordings. These field recordings acted both as archive and research document. The WSP was initially confined to Canada and gradually became an international organisation. Its ultimate goal is 'to find solutions for an ecologically balanced soundscape where the relationship between the human community and its sonic environment is in harmony.'[10] Forms of inter-reliance are fundamental in the WSP's ideological position and use of terminology, where;

> The term *soundscape* indicates how the environment is understood by those living within it. Indeed, the individual listener within a soundscape is part of a dynamic system of information exchange. Soundscape ideology recognises that when humans enter an environment, they have an immediate effect on the sounds; the soundscape is human-made and in that sense, composed. A soundscape is the acoustic manifestation of *place*, in the sense that the sounds give the inhabitants a *sense of place* and the place's acoustic quality is shaped by the inhabitants' activities and behaviour [...] that listening and sound-making stand in a delicate relationship to each other.[11]

The relationships between place, human activity, listening and sound-making that Schafer refers to is something that humans have been aware of for a very long time.

Throughout human history, society has engaged with sound and landscape in many ways, for example our ancestors consciously leveraged architecture and devices to manipulate and activate the sonic potential of landscapes. Creating sonic situations to participate in activities and rituals—they were cognisant of the architectural acoustic possibilities when constructing tombs and megaliths in the Neolithic era.[12] The geographic location of these monuments in amphitheatres of hills, lochs and bays,[13] suggests they had an awareness of the acoustic properties and potentials of specific natural locations.

We have also built instruments that are activated by the natural environment through aeroacoustics, where sound is activated via aerodynamic forces interacting with surfaces within natural environments. Aeolian harps (from *Aeolus,* the Greek god of wind) are musical instruments that are played by the wind. According to legend, King David hung his Kinnor (a kind of lyre) above his head at night to catch the wind. In the 10th century, the first known Aeolian harp was constructed by the German priest and scholar, Athanasius Kircher and described in his *Musurgia Universalis* (1650).[14] The manufacture of Aeolian harps became quite popular during the Romantic movement of the late 18th and 19th centuries in countries such as Germany and England.

And what if all of animated nature
Be but organic Harps diversely framed,
That tremble into thought, as o'er them sweeps,
Plastic and vast, one intellectual breeze,
At once the Soul of each, and God of all?[15]

11 Helmut Kallmann, Barry Traux, Hildegard Westerkamp, Adam P. Woog, *World Soundscape Project*, The Canadian Encyclopedia, 2014. https://www.thecanadianencyclopedia.ca/en/article/world-soundscape-project.

12 This acoustic awareness can be observed in many passage tombs and megaliths from the Neolithic era, such as in Shara Brae, Maeshowe on the Orkney Islands.

13 David Hendy, *Noise: A Human History of Sound and Listening,* London: Profile Books, 2013 p29.

14 Frederick B. Crane, *Athanasius Kircher, Musurgia Universalis (Rome, 1650): the section on musical instruments*, (Master of Arts) MA thesis, State University of Iowa; 1956. p77.

15 Samuel Taylor Coleridge, *The Eolian Harp,* 1795, lines 44–48.

Archived sounds

The most prominent way in which human made sounds engage with landscape and reflect off the earth happen socially—using voice, language and the instruments we have developed to make sounds—which we perform with, and organise to become music. Music is a remarkably diverse and fluid medium and up until the advent of the internet retained remarkable levels of geographical specificity.

Musicians frequently use music as a mechanism to speak about where they are from, as cultural articulations of both nationhood and neighbourhood celebrating and affirming a connection with a particular geographical landscape. Diverse examples include *Finlandia* by Jean Sibelius, his beautiful tone poem to his home country Finland, and *Straight Outta Compton* by Hip Hop act NWA which is a shout-out to the city they grew up in. Music has and continues to be used as a vehicle to speak about the interrelationship between geography and social situations; PJ Harvey's *Let England Shake* and *Hope Demolition Project* being two remarkable contemporary examples. It is in Black American musicking[16] that the implication of the geographic and social occurs most frequently, in particular articulations of social inequality and geographical situation. Beginning with the blues at the turn of the last century and continuing through the civil rights movement there are numerous examples, including Gil Scott Heron and The Last poets, through the 1980s with Public Enemy and right up to the present with Kendrick Lamar. Remarkably these voices are now heard in the mainstream of popular music and whilst I feel it is important to note the significance of this music, I want to focus on slightly more obscure examples where music speaks to politics and specific socio-geographic situations.

All ancient cultures would have engaged in forms of music making and song. Sonic rituals have been employed as a means of forming or confirming common aspirations and bonds. The musicologist and educator Christopher Small, calls this *Musicking*[17] (from the verb *to music*), meaning any activity involving or related to a musical performance.

> The act of Musicking establishes in the place where it is happening a set of relationships, and it is in those relationships that the meaning of the act lies. They are to be found not only between those organised sounds which are conventionally thought of as being the stuff of musical meaning but also between the people who are taking part, in whatever capacity, in the performance; and they model, or stand as metaphor for, ideal relationships as the participants in the performance imagine them to be: relationships between person and person, between individual and society.[18]

The first documented example of song occurred in what is known as *The Kesh Temple Hymn* or *Liturgy to Nintud*, a Sumerian clay tablet carved in cuneiform with an estimated date of 2600 BCE. A more complete set of tablets known as *The Hurrian Songs* also in clay tablet form, were excavated in the ancient Amorite-Cannanite city of Ugarit located on a headland in northern Syria, which dates to approximately 1400 BCE. The oldest surviving complete musical composition, including musical notation is *The Seikilos Epitaph*. The epitaph has been variously dated, but seems to be either from the 1st or the 2nd century ACE. The songs melody is recorded, alongside its lyrics, in ancient Greek musical notation. It was found engraved on a tombstone from the Hellenistic town of Tralles near present-day Aydin, Turkey.

The earliest intelligible recording of the human voice occurred in France on April 9th 1860 when a 20-second version of *Clair de la Lune* was recorded by Édouard-Léon Scott de Martinville using a phonautograph, a device which was originally intended solely as a laboratory instrument for the study of acoustics.

16 Musicking: meaning: To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practising, by providing material for performance (what is called composing), or by dancing. We might at times even extend its meaning to what the person is doing who takes the tickets at the door or the hefty men who shift the piano and the drums or the roadies who set up the instruments and carry out the sound checks or the cleaners who clean up after everyone else has gone. They, too, are all contributing to the nature of the event that is a musical performance.

Seventeen years later, in 1877 Thomas Edison invented the phonograph, a much more robust recording mechanism that recorded onto blank wax cylinders. It was a hand wound mechanical device, very simple to operate and light enough to be easily transportable. These characteristics made it a remarkably useful device that could record sound in a broad and diverse range of settings, from the concert hall to the field.

This device had a remarkable impact upon the archiving of song that would occur over the next 50 years. During this time, there were profound social transformations occurring in many parts of the world. Much of this transformation involved a shift away from the land and the countryside and the mass movement of peoples to the newly industrialised cities. This migrational shift, resulted in a loss of traditions and cultural forms which prompted a number of people in Europe and North America to embark on the task of documenting songs, most of which did not exist in written form.

The Hungarian composer and ethnomusicologist Bela Bartok acquired an Edison phonograph and recorded over 10,000 Hungarian, Romanian and Slovak folk songs and hundreds of Yugoslav, Bulgarian, Arabic and Turkish pieces of music.

He was in one way trying to look at the relationship between the language of the modern composer and the old musical mother tongue. Bartok would set off with his phonogram and blank cylinders, often in the company of his friend and fellow composer, Zoltán Kodály. In the countryside Bartok felt he had discovered a submerged world of music based on ideas quite different from the German Romantic ones he had grown up with. He called these recordings *A Miraculous Circumstance*. In these communities, he found that music was not rarefied or separate but a vital part of everyday existence. He said of them:

> folk melodies in their own small way are just as perfect as the masterpieces of musical art.

> But it wasn't just the music that attracted him to the countryside, his understanding and formation of himself became increasingly influenced by his vision of peasant life and he linked his notions of humanity and freedom to nature and the working people of the fields. Bartok was a kind of romantic anti-capitalist and this sentiment would become ever more resolved throughout his life under the pressure of increasing nationalism and class distinction.[19]

Bartok recorded traditional folk singers, solo fiddlers and the most complex music which occurred in gypsy bands. He also found songs and sounds that had specific functions for the peasant farmer. Songs often played on a wooden flute that were meant to quieten sheep, assemble them around the shepherd or settle them for the night. He also recorded the giant Alp Horn, a 15 foot wooden trumpet played by first soaking in a river. Played mainly by women or girls in the

17 Christopher Small, *Musicking: The Meanings of Performing and Listening,* Hanover: University Press of New England, 1998 p13.

18 Ibid p13.

19 Gavin Barrie, *The Miraculous Circumstance: Bartok, Folklorist,* BBC: Bristol, 1983.

highlands of Transylvania, the Horn was used to alert the farmers in lower lying areas of changes in meteorological conditions that were about to occur. Bartok's musical and social engagement with the rituals of these communities led him to declare 'there is peace among the peasants, hatred of their brothers is fostered only by the higher classes.'[20]

He transcribed a substantial quantity of the music he recorded and implicated many of the forms and ideas subtly or overtly into his own compositions. One colinde[21] in particular had a huge impact on Bartok. This colinde is about a man who's nine sons are transformed into stags. The father tries to tempt the sons home but the stags say they have tasted the freedom of the forest and can never return.

Once upon a time there
Was an aged man, he
Had nine handsome boys.
Never has he taught them
Any handicraft, he
Taught them only how to
Hunt in forests dark.
There they roamed, hunted
All the year around, and
Changed into stags in
Forests dark and wild.
Never will their antlers
Enter gates and doors, but
Only woods and shrubs;
Never will their bodies
Wear a shirt and coat but
Only foliage;
Nevermore their feet will
Walk on houses' floors but
Only in the sward;
Nevermore their mouth will
Drink from cups and jugs but
From the clearest springs

Bartok made one of his most remarkable compositions from this colinde, entitled *Cantana Profana*, completed in 1930. For him, the work was about a man who tears himself away from normal life to endure the solitude of total freedom—

a message of pain and ecstasy.[22]

20 Gavin Barrie, *The Miraculous Circumstance: Bartok, Folklorist,* BBC: Bristol, 1983.
21 Ibid.
22 Ibid.

At this time in the Southern United States another type of music was being formed that also implicated the pain and ecstasy that Bartok spoke about. This music was shaped by political and social transitions. A complex set of socio-political, spiritual and artistic elements were occurring, each of which would have a profound impact upon both North American music and its broader society. These elements include, the enslaving and subsequent liberation of African and Caribbean peoples via the 13th amendment to the United States Constitution which abolished slavery and involuntary servitude, as well as the Jim Crow Laws, which were a series of laws, that enforced racial segregation in the Southern United States. All of which were enacted in the late 19th and early 20th centuries.

The military band, the great North American religious awakening, call and response in work song, the Blues, Minstrelsy, Negro Spiritual and Ragtime each played a part in the evolution of the greatest American Art from—Jazz. Jazz would go on to influence many other forms of popular song and have a direct lineage to Hip Hop, the most progressive and dynamic form of contemporary music. Call and response employed in the African American work song had a profound and lasting influence on the evolution of 20th century music, and in particular the evolution of polyphony as a musical/compositional device and as a featured characteristic of improvisation.

In North America, Alan Lomax was the most prominent archivist of sound. Lomax was an American ethnomusicologist who with his father John A. Lomax and numerous collaborators, recorded over 10,000 recordings of folk music of the 20th century. Lomax was also a musician, writer, scholar, political activist, oral historian, and film-maker. He produced concerts and Radio shows in the US and in England and played a crucial role in the preservation of folk traditions in both locations. His work helped the British and US folk revivals from the 1940s to the 1960s. Lomax also recorded music in Europe, Africa and Ireland. However, a number of contemporary academics have come to question the manner in which the recordings of Alan Lomax acted as sonic representations of African-American life. Lomax's emphasis on the blues, brought a distorted and stereotypical picture of blacks to white audiences. Karl Hagstrom Miller, author of *Segregating Sound: Inventing Folk and Pop music in the age of Jim Crow*, says that when Lomax showed up in a black community,

> [...] he didn't ask, 'Share the songs that you enjoy singing.' He asked for them to find songs that fit into his idea of old time folk songs. If a man gave him a Tin Pan Alley number or a church song, Lomax wasn't terribly interested. It would take 14 years before Lomax ever recorded in a black church and he never recorded at a black college. Consequently, in this body of work,

you have no opportunity to hear what middle class African-Americans are into, ...or upper-class African-Americans or urban African Americans.[23]

23 Kurt Anderson, *How Alan Lomax Segregated Music*, WNYC Studio 360 Podcast, 2015. https://www.wnyc.org/story/how-alan-lomax-segregated-music.

Oddly Lomax felt that authentic black expression was best found in prisons stating that;

> The black communities were just too difficult to work in with any efficiency and so my father had the great idea that probably all of the sinful people were in jail, and that's where we found them—that's where we found this incredible body of music.[24]

The imprisoned black singers and musicians were not initially open to the proposition of performing for the Lomaxs, and were often forcibly compelled to perform by the prison wardens.

> 'Presently the guard came out, pushing a Negro man in stripes along at the point of his gun,' Lomax wrote about one session. 'The poor fellow, evidently afraid he was to be punished, was trembling and sweating in an extremity of fear. The guard shoved him before our microphone.'[25]

Richard Paul explains that Lomax wasn't ashamed of his methods. On the contrary, he saw prisoners as the people most sheltered from outside influences, and therefore most authentic. And much of the music he recorded this way, including many blues and work songs, are powerful expressions of overlooked cultures. But his quest for a 'pure' black music untouched by white influences was problematic.[26]

Dwandalyn Reece, the curator of music at Smithsonian's National Museum of African-American History and Culture, explains that;

> By nature of the close proximity that two different cultures have by living next to each other, it is inevitable that the music and the cultural products that they are producing are intertwined and interrelated, 'Throughout the history of the South,' she says, 'People were singing each other's music, so to speak.'[27]

24 Kurt Anderson, *How Alan Lomax Segregated Music* WNYC Studio 360 Podcast, 2015. https://www.wnyc.org/story/how-alan-lomax-segregated-music.
25 Ibid.
26 Ibid.
27 Ibid.

According to Karl Hagstrom Miller, this cultural mixing happened even under the brutally enforced segregation of slavery and Jim Crow.

> 'White slave owners and black slaves lived together, worked together, and worked the plantation together,' Black musicians played the waltzes, jigs and the reels at white people's parties. During the Great Awakening, in the 1830s, blacks and whites went together to camp revival meetings, where Christian hymns mixed with African religious and musical practices to create the songs we know as spirituals. In the 1880s and '90s, touring vaudeville shows and Tin Pan Alley music publishing created a nationwide music industry—long before the advent of radio. …'there was a difference between what folklorists were searching for and what people were listening to and enjoying.'[28]

While Lomax did recognise the profound scope of Blues artists and advocated for performers like Leadbelly, Reece suggests that Lomax's limiting of musical choices only served to affirm negative and dangerous stereotypes.

> Lomax's selections suggested that 'African-Americans are criminals, are illiterate. They are not serious, they are not smart. That *authenticity* is rooted in having that kind of vision of what an African-American can or cannot be.' This much is undeniable: right at the time the Civil Rights movement was trying to bring whites and blacks together in a common cause, Lomax drew a hard line between white music and black music that—with help from the record companies—helped keep us apart.[29]

What is most interesting about these (welcomed) retrospective ethical re-evaluations of methods employed by Lomax, is the discursive space that is enabled by the existence of these recordings and how these sonic archives become a means to discuss a particular social landscape at a specific time.

28 Kurt Anderson, *How Alan Lomax Segregated Music* WNYC Studio 360 Podcast, 2015. https://www.wnyc.org/story/how-alan-lomax-segregated-music.
29 Ibid.

Sound and social conditions

As the 20th century evolved, individuals within marginalised communities all over the world used song as a mechanism to speak about a particular social landscapes at a specific time, and to protect and preserve languages as well as cultural traditions. I turn to the work of two South American artists who rather than record music as an ethnomusicologist would, collected songs and distributed them via performance and subsequent recordings.

Violetta Parra was a Chilean singer songwriter, folklorist, visual artist and activist born in 1917. Parra initially developed a career singing Spanish and North American influenced folk songs. Beginning in 1952, she spent long periods travelling, collecting and collating authentic Chilean folk music from all over the country. Abandoning her earlier folk song catalogue, she began composing her own songs based on traditional Chilean folk forms pioneering the *Nueva Canción Chilena* (*The Chilean New Song*), which saw a renewal and reinvention of Chilean folk music that extended its sphere of influence far beyond Chile. She toured the world sharing this new (old) musical form.

Her work celebrated and strengthened Chilean music in the face of the invasive onslaught of foreign artists from North America and Europe. Her 'fascination with and championing of, Chilean Folklore, pottery, painting and arpillera embroidery helped foster a nationwide sense of self-pride and appreciation.[30]

Parra was involved with the Communist Party of Chile and lived through a troubled and turbulent period in her country's history. Despite her international success and vital role in the rediscovery and re-appropriation of Chilean tradition and folk music, radio stations and recording companies were reluctant to play or release her music due to her sympathy with worker struggles and poverty which were not in line with the government's interests at the time. Parra preserved over 3,000 songs, recipes, proverbs, and other Chilean traditions.

Throughout her life Carpio lectured in various universities and set up cultural centres which was instrumental in providing training and performance advice for other aspiring musicians, as well as serving as meeting places for left-wing activists in a time of political oppression.

The second South American musician and activist I want to discuss, is Luzmila Carpio. Carpio was born in 1949 in a rural town called Qala Qala in the Altiplano, the high plains of the Andes, in the Mountains of Northern Potosi, Bolivia. She states that as a child;

> My earliest memories are filled with music, of my mother carrying me on her back, talking to me and, pointing out the birdsong on the way to the fields, early in the morning. She sang to me constantly. While we worked in the fields of corn and potatoes, there were birds all around. My mother had me repeat their songs. She taught me to hear the songs of nature, of falling leaves, of ants talking to one another, the silence of the mountain.[31]

Carpio has worked as a champion of indigenous Bolivian culture and as such a champion of its indigenous languages and human rights.

> In Bolivia more than 36 indigenous languages are spoken by almost 40 percent of the population, the only officially recognised language of the State was Spanish until 2000, when a presidential decree gave official status to Quechua and 33 other indigenous and minority languages. For much of the 20th century, most of the Quechua populations were concentrated in rural areas working as subsistence farmers and often ignored by those in urban areas of political power. Such marginalisation was sanctioned by the Bolivian constitution of 1947, which only extended full citizenship to those literate in Spanish.[32] Unsurprisingly since the 1970s, the percentage of Bolivians fluent in Quechua has been on a moderate but steady decline.[33]

30 Philipa Taylor, *Violeta-Parra*, Cascada, 2014. https://www.cascada.travel/en/News/World.

31 Author not credited, Liner notes cited in Luzmila Carpio, *Yuyay Jap'ina tapes*. Alter K/Mostla Editions (SACEM) Squirrel thing, France: Almost Musique, 2014.

32 J.Colon-Rior, *Law, Languages and Latin-American Constitutions*, Victoria University of Wellington Law Review. 42. 2011, p369.

33 Author not credited, Liner notes cited in Luzmila Carpio, *Yuyay Jap'ina tapes*. Alter K/Mostla Editions (SACEM) Squirrel thing, France: Almost Musique, 2014, p2.

Carpio began her singing career at a very young age and very quickly became aware of the socio-political and economic stigma that came with identifying as Quechua. At age 11, she was rejected from singing at a local radio station, forbidden from singing in her native language.[34] When she was 14 she was asked to sing with a local group of musicians at the Technical University of Oruro but had to sing in Spanish. By the late 1960s, things were beginning to change and at age 15, Luzmila joined the group Los Provincianos made up of teachers at Oruro. She toured with this band who now sang in both Spanish and Quechua. She continued to perform and tour over the next 10 years developing her own songs and singing style which has a distinct tonal relationships to the area she grew up in.

In establishing a context around Carpio's songs it can be problematic to speak of *Quechua Music* as an abstraction, a concept distinct from the everyday happenings of everyday life. For example in rural areas song and performance are traditionally interwoven with the activities of planting and harvesting. Each season calls for its own particular instruments and styles, which follow (and at times are meant to induce) the annual cycle of rain, drought and frost.[35]

Ethnomusicologist Henry Stobart observed that this was imbedded into the language itself.

> In Quechua and Aymara there are verbs to describe the actions of singing and dancing, and innumerable words which refer to different musical genres, instruments and qualities of sound. However, this broad range of activities and phenomena is neither encompassed nor separated by others by being categorised under such general concepts as *music* or *sound*. Direct translations of these European terms simply do not exist in indigenous Andean languages.[36]

While in France in 1979 making a film about traditional Quechua song for French television, a chance encounter led Carpio down a very interesting route both creatively and socially. She met Jose Antonio Zuleta a water specialist with UNICEF, who had been managing reclamation projects in the communities of Northern Potosi. Over the course of the 1980s, Zuleta would continue to manage projects in rural areas, including Carpio's hometown. At this time, she also began to work with UNICEF on a number of projects, helping to develop clean water sources, improving child healthcare and promoting Quechua literacy. The *Yuyay Japina* (reclaim our knowledge) campaign for adult literacy began in 1992. The project primarily focused on women and involved three main activities; literacy training in Quechua, in Spanish and the integration of the two languages into a new bilingual education system. As part of the support system for this policy, UNICEF commissioned a series of recordings by Carpio. These recordings feature local musicians performing both traditional Quechua songs and a series of songs written by Carpio. The recordings were freely distributed as cassettes to more than 230 communities. Taken in context, the songs act as a bold celebration of language and culture. One which she transforms into radical imperative activism. [37] When speaking about this project, she says;

> At that time in the early nineties we, the indigenous artists of the Americas were shocked by the pomp of the celebrations of a so-called 'discovery of the Americas' and we were determined to have the voices of our resistance heard. Resistance to five centuries of colonisation that left no room for any kind of tolerance, or any dialogue, relegating the cultural heritage and musical knowledge of the American Indian peoples to exotic parlour discussions and orientating the Latino-American educational apparatus towards oblivion and the forced rejection of our identity, values and traditions.[...] this project signified for us a unique opportunity to communicate thought-provoking messages through the traditional music of the northern region of Potosi, designed to raise awareness of American Indian populations concerning the rich diversity of their own culture.
>
> Motivated by this goal, I composed a series of songs and melodies designed on an aesthetic level to showcase the tonalities, sounds and instruments inherent to the musical forms of the Potosi region, and oriented on a conceptual level towards fostering an awareness of the rich diversity of the Aymara and Quechua, Andean languages that express the true wealth of civilisation.[38]

34 Author not credited, Liner notes cited in Luzmila Carpio, *Yuyay Jap'ina tapes*. Alter K/Mostla Editions (SACEM) Squirrel thing, France: Almost Musique, 2014, p2..

35 Ibid p2.

36 H.Stobart, *Flourishing Horns and Enchanted Tubers. Music and Potatoes in Highland Bolivia*. Journal of Ethnomusicology 3:1, 1994, p36.

37 Author not credited, Liner notes cited in Luzmila Carpio, *Yuyay Jap'ina tapes*. Alter K/Mostla Editions (SACEM) Squirrel thing, France: Almost Musique, 2014, p2.

38 Author not credited, Liner notes cited in Luzmila Carpio, *Yuyay Jap'ina tapes*. Alter K/Mostla Editions (SACEM) Squirrel thing, France: Almost Musique, 2014.

Ireland also had a situation where marginalised peoples became protectors and preservers of crucial aspects of its cultural history. Irish Travellers are a distinct ethnic group of nomadic people.[39] Their historical origins remain unclear.

> Some historians argue that Irish Travellers are descended from the native Irish population, dispossessed as a result of social and political upheavals such as Oliver Cromwell's military campaign in Ireland (1649–53) or the Great Famine in Ireland (1840s). Other analysts propose much earlier origins, claiming there is evidence indicating the existence of nomadic groups in Ireland as early as the 5th century ACE. They retain a distinctive way of life, value system and set of traditions. Their language is known as Shelta, of which there are two dialects, Gamin and Cant.[40]

Traditionally as a nomadic group, travellers have occupied common land, living in tents and horse-drawn carriages in large family units. Up until the middle of the 20th century Irish Travellers had a crucial role in the rural economy providing craft skills, seasonal labour and trading horses;

> filling important niches in the economy by bartering, selling and recycling scarce commodities. Since the 1960s, however, urbanisation, mass production of cheap disposable plastics and other domestic items, and the mechanisation of agriculture changed the lives of Irish Travellers profoundly and undermined the basis of their rural economy in Britain and Ireland.[41]

As a result of these socio-economic elements and a series of state legislations and media misrepresentations Travellers became marginalised economically and have over time become increasingly marginalised socially.

In addition to their roles as migrant workers and craftspeople, Irish Travellers have a very long tradition of singing and playing music. Performing as a family unit many travellers made their living as musical entertainers, busking at country fairs, marts and playing in bars. As Ireland developed as an independent state and embraced modernity, it attempted to construct a new outward looking national identity. Much of the earlier impetus around the preservation of the Irish language and traditions that had begun with the foundation of the Gaelic League in 1893 had dissipated.

The enforced isolation of the Irish Travellers created a situation where they became the preservers of instrumental styles (in particular the fiddle and pipes) and thousands of songs that did not exist in written form. Key musicians include Margaret Barry, Johnny and Felix Doran, John Doherty, Pecker Dunne and Eddie, Finbar, Paul and George Furey, Paddy Keenan and John Reilly. These and many other Irish Travellers, although not acknowledged at that time, played a crucial part in the folk revival that occurred in Ireland in the late 1950s and 1960s. This became very apparent to me when I attended a gig by Christy Moore, who is one Irelands most prominent folk singers.

While Moore is a remarkable songwriter in his own right much of his repertoire was made up of songs that were written by Travellers, or songs he had learned from Travellers. I subsequently discovered that Moore had recorded *The Well Below the Valley* after hearing a version of this song sang by John Reilly. He also recorded another Reilly song *Lord Baker* as a duet with Sinead O'Connor. Thousands of instrumental and lyric based Irish Traveller songs were eventually archived by Breandán Breathnach and Tom Munnelly for the Department of Folklore in University College Dublin. Songs by Irish Travellers living in England were recorded by Jim Carroll and Pat Mackensie in the 1970s and these recordings now reside in the archives of the Clare county library. These archives and the ongoing public sharing of these songs by singers such as the contemporary Irish Traveller singer Thomas McCarthy have helped retain these crucial documents of Ireland's complex social and political history.

39 Irish Travellers were established as a legally recognised ethnic group in 2000.

40 Conn Mac Gabhann, *Voices Unheard: A study of Irish Travellers in Prison,* The Irish Chaplaincy in Britain, 2011, p8.

41 Conn Mac Gabhann, *Voices Unheard: A study of Irish Travellers in Prison,* The Irish Chaplaincy in Britain, 2011, p9.

Landscape as instrument

Sound as a phenomenon has number of inherent dualisms, it is simultaneously functional and emotional, both acoustic and articulatory, it involves listening and hearing, it is physiological and associative, aesthetic and social. Sound influences our perception of depth, speed and motion, but more interestingly, sound, especially music, has a direct cognitive response to our memories. This response in memory links directly to our emotions.[42] Sonic memory is also tied up with our emotional associations with time and physical location. The enabling of what the philosopher Don Ihde calls—a polyphony of experience.[43] Such experience recognises the use of sound/music as a sonic activation and auditory perceiving of environment or place.

> But the air that is breathed is not neutral or lifeless, for it has its life in sound and voice. Its sound ranges from the barely or not-at-all noticed background of our own breathing to the noises of the world and the singing of word and song among humans. The silence of the invisible comes to life in sound. For the human listener there is a multiplicity of senses in which there is word in the wind.[44]

Sound acts a means of social and cultural locating of oneself in the world via empathetic relationships that are both temporal and transferrable. Contextual transmissions between song and social space or song and geographical situation and between singer and listener/s. As Christopher Small notes:

> The gift of music is as natural and universal as the gift of speech which it so resembles[45] musicking always takes place in a social context, it's meaning has a social as well as an individual dimension. Or, to be more accurate, the social and the individual meanings of the act of musicking are intertwined, being concerned with the participant's feelings of their own identity, of who they really are. The social dimension arises from the fact that individual identity, who one is, is based on relationships; who one is, is how one relates to oneself, to other people, to the natural and even to the supernatural world, and musicking is concerned with the exploration, the affirmation and the celebration of relationships.[46]

The term *soundscape* as coined by R. Murray Schafer previously discussed has expanded in its usage and uses. The term *soundscape* is perhaps starting to challenge the authority of the term *landscape* in geographic thinking. Marina Guzy describes soundscapes as 'sound understood as an environment.' Walter S. Gershon suggests that:

> Our lives are full of sounds. They resound around us and resonate in our bodies. Where a hearing person cannot help but hear, a physiological inevitability, the meanings one ascribes to those sounds are sociocultural constructions—nested layers of local and less local norms and values, combinations of particularised experiences, understandings, and tastes. As such, sounds combine to form systems of meaning that can serve to simultaneously transmit, reify, challenge, or reinvent sociocultural norms and values [47]

> The term soundscape for Gershon has come to denote many sonic situations, a blurring of natural and human situations. Suggesting that we may speak of a musical composition as a soundscape, or a radio program as a soundscape or an acoustic environment as a sound-scape.[48]
>
> For Schafer this understanding has an ethical component. Because music created by a particular culture/society both reflects and is informed by that groups' understandings of sounds and music-making, it is also related to their sociocultural norms and values.[49] Music is a social construction that can be used as a means to interpret sociocultural ways of knowing.[50] Our sonic and social environments are inextricably linked, both an acoustic signature and a means of voicing, and a means of negotiating and negotiation. A soundscape can be both an instrument and something to be instrumentalised where geography, social space and sounds coalesce in a tuning of the world.

42 Devon Yarborough *Sound the alarm, how sounds effect our Memory and Emotions.* 2017. https://www.voxmagazine.com/music/sound-the-alarm-how-sounds-affect-our-memory-and-emotions/article_153c4146-be25-11e7-b9ab-8b1620bcc28d.

43 This term was taken from: Don Ihde, *Listening and voice. The Phenomenologies of sound,* Albany: State University of New York Press, 2007.

44 Don Ihde, *Listening and voice. The Phenomenologies of sound,* Albany: State University of New York Press, 2007, p3.

45 Christopher Small, *Musicking: The Meanings of Performing and Listening.* CT: Wesleyan University Press, 1998, p52.

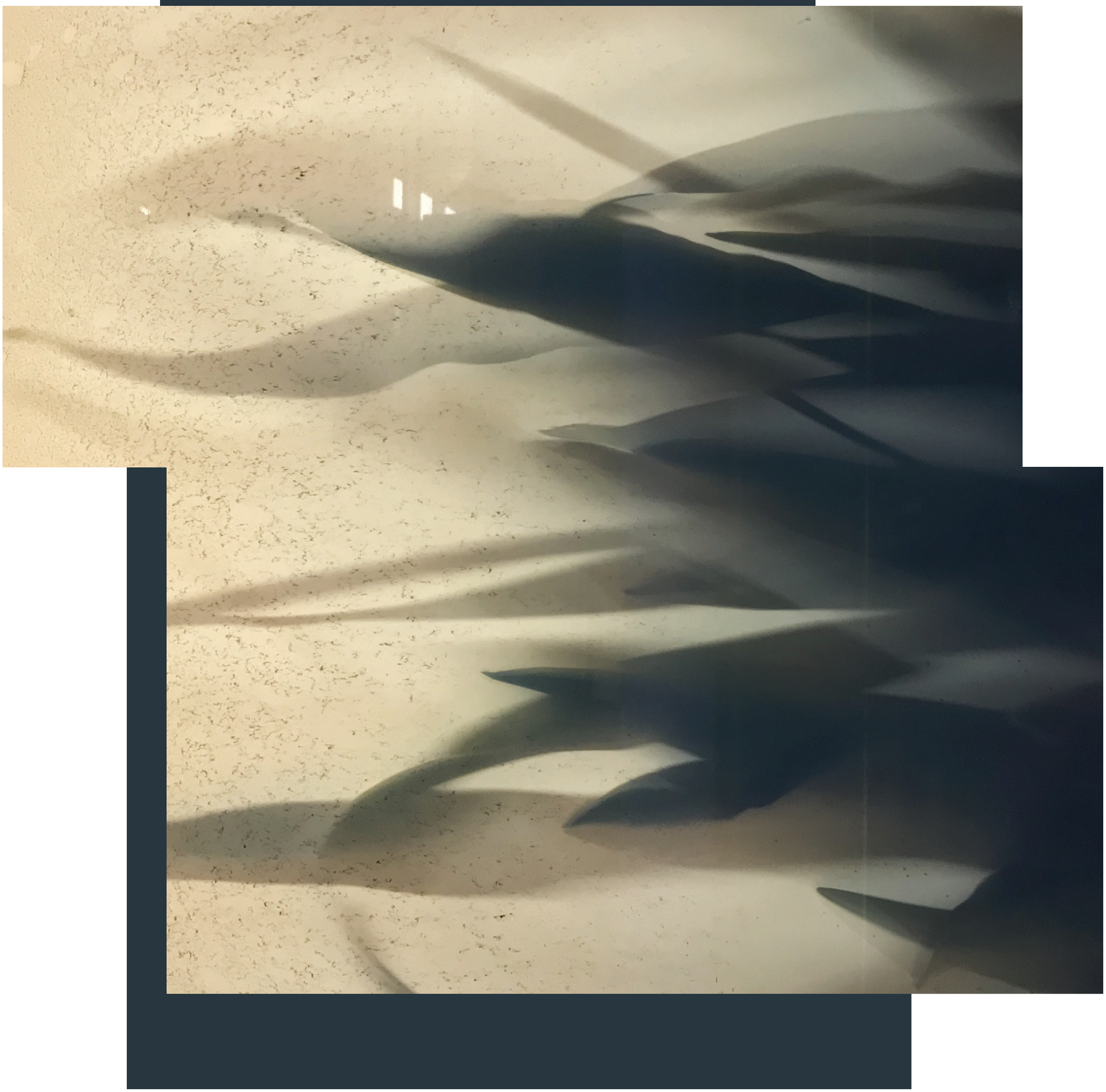
46 Christopher Small, *Musicking: Music of the Common Tongue, the Survival and Celebration in African-American Music,* CT: Wesleyan University Press. 1987, p56.

47 Walter Gershon, *Embodied Knowledge: Sounds as Educational Systems,* Journal of Curriculum Theorizing , Vol.27, No.2, Kent State University, 2011, p66.

48 Ibid p70.

49 R. Murray Schafer, *The Soundscape. Our Sonic environment, The tuning of the world,* Rochester: Destiny Books, 1977, p7.

50 Ibid p9.



OCTOBER 2019

John Graham

The Aura of the Blackbird

[for an exhibition that never took place][1]

On the short journey between the back door of my house and the front door of my drawing studio I'm assailed by a sudden, whipped fury of wings. Swooping in unison, a dozen birds perform a short, noisy flyover in honour of my passage through the garden. Those bloody pigeons!

Rattled again, I duck inside the studio door, followed by the strange rushing wind of their aftermath.

In the studio—stymied by uncertainty and self-doubt—I spend long periods of time doing nothing. I listen to music. Sometimes my experience of listening is the only way of knowing that time has passed. I listen to things that feel sympathetic to how I work. At other times I listen to things that seem at odds with that. When the work becomes difficult I console myself by thinking that I don't have a drawing practice; I have a listening practice.

In early summer a female blackbird began building a nest in the solanum plant outside the back door. The plant was already overgrown but it was too late to prune it now. In time she was joined by her partner and we watched the family grow, the nest eventually becoming home to four baby chicks. The adult birds came and went all day long. If a few minutes went by without seeing one or the other, we would start to fret. I peeked in only once. Feathery forms bundled together, difficult to distinguish until I counted them—one, two, three, four—four closed beaks, pointing straight up.

The composer Pauline Oliveros cultivated an approach to music she coined *deep listening*, an approach that distinguishes between simply hearing sounds and a more active form of listening. Her experience of playing music in a disused, underground cistern was important; listening and responding to the slow reverberations within the enclosed, concrete chamber. My studio is also made of concrete, and is four steps below garden level. I also descend, to work and to listen.

A quiet moment in the studio was interrupted by a gentle, tapping sound. Looking up, I saw a young herring gull, a baby still, finding its footing on the smooth, slippery skylight. Around the bird, the sky was blue and bright through the glass. The gull seemed to look straight at me, unperturbed as I took its photograph, perhaps caught in a maze of reflections.

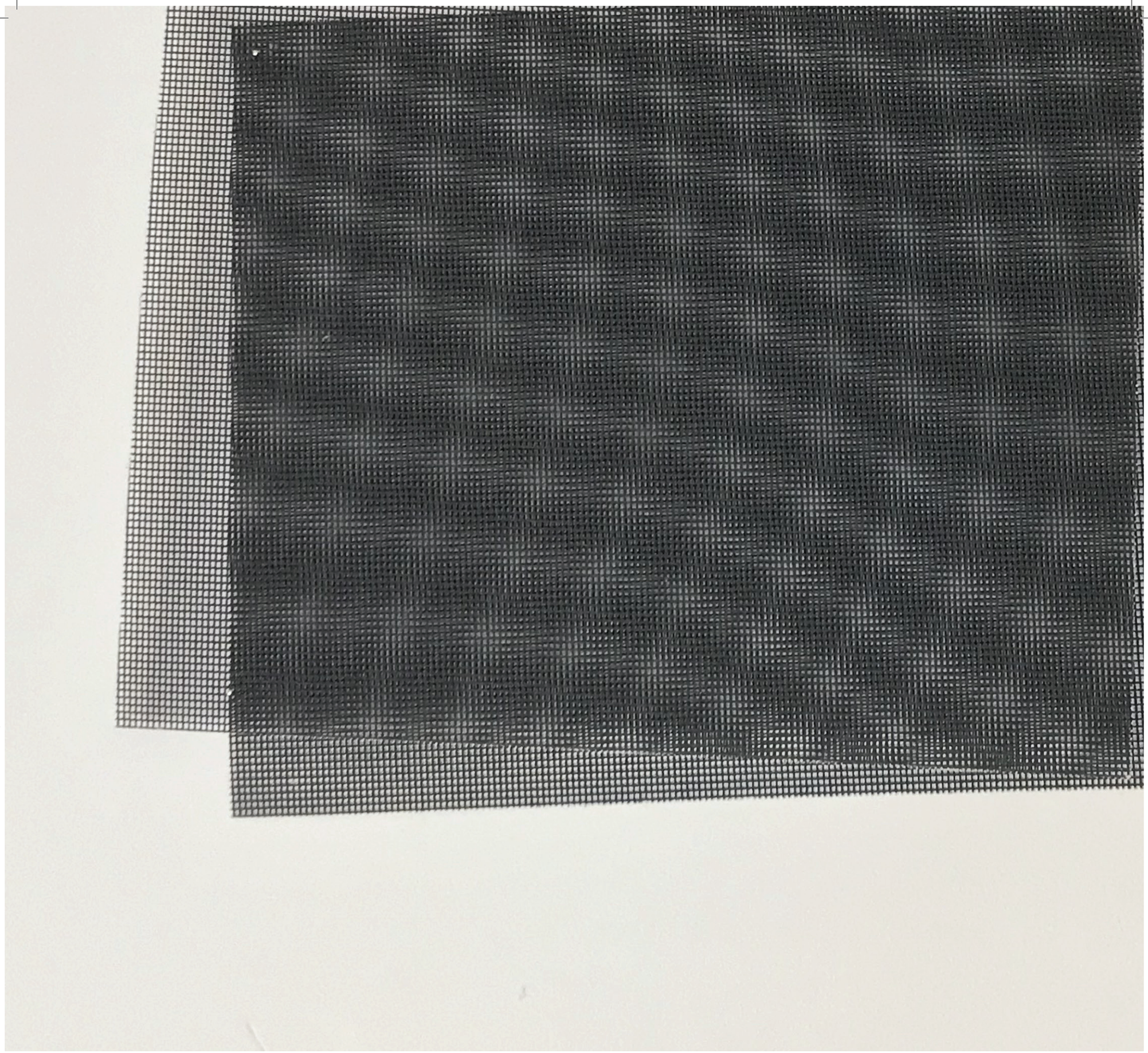
In the early '60s—a few years before breaking up the Beatles—Yoko Ono hosted a series of experimental music concerts in her Manhattan loft. The programmes were arranged by the minimalist composer La Monte Young, whose first programme note included the sentence —THE PURPOSE OF THIS SERIES IS NOT ENTERTAINMENT. John Cage became a regular visitor, his presence at once anointing and testing the proceedings. In silencing recognisable music altogether, Cage's *4'33"*(1952) had highlighted the importance of environmental sounds in our experience of music. Everything audible might be music, all it needed was our attention. In Yoko Ono's 1964 book *Grapefruit*, a set of scores in the form of pithy instructions includes, *Earth Piece*. Extending Cage's idea beyond the audible, the reader was invited to, 'Listen to the sound of the earth turning.'[2]

In 2019 Ono conceived *Bells for Peace*, a collective work for the Manchester International Festival. A complex work including the manufacture of hundreds of individually inscribed ceramic bells, the finale came on the evening of the 4th of July, when thousands of bells rang out in unison. 'Together we will break the sky', Ono said. As a young music student Ono had contemplated the dawn chorus and worried that the best music was already written. Why add to a world that already exists? Perhaps how we acknowledge the world is what counts. And how we share it. Togetherness is important, she decided, because—and who would argue with her gnomic wisdom—'When twenty birds are singing, it's very beautiful.'

In late August the male blackbird returned to the solanum alone. The plant was in full flower now, and was so overgrown that it obscured half of the small garden. Quickly finding his old family spot, the bird settled, still and silent within the thicket of soft growth. As evening descended his dark silhouette remained faintly visible, surrounded by an aura of white flowers.

1 This title is stolen, slightly amended, from the final phrase of Pauline Oliveros's *Thirteen Changes: For Malcolm Goldstein,* 1986, a composition of 13 briefly, spoken phrases designed to inspire musical improvisation. Oliveros's title, and more particularly the structure of her work, was inspired by the poem *Thirteen Ways of Looking at a Blackbird* by Wallace Stevens, first published in 1923. The exhibition referred to in the subtitle was scheduled to take place in November 2019, and was to be called *Blackbird*.

2 Cage created a second 'silent' piece in 1962. To be played in any way by anyone, *000'* was dedicated to Yoko Ono.



Sharon Phelan

Echoes on Echoes

I always return to echo, or does echo return to me?

When artist Nancy Holt first hears her voice played back through a delayed audio feedback system in *Boomerang,* her monologue rapidly morphs into a dialogue with the electronically produced echo.[1] Through a series of double-takes, Holt's words become 'things' thrown out into the world before 'boomerang-ing back' from a 'vocal void.'[2] Her echo returns imprinted with a new time-signature and cadence, bringing to mind Steven Connor's paradoxical description of sound and its 'immaterial corporeality.'[3] In this staging of performative listening, Holt's dialogue highlights the powerful dynamics of echoing sound. The disembodied voice reaches her ears as a provocation— rather than a simple repetition— disrupting both her speech and thought process.

In this regard, echo appears to unravel the dominant Cartesian grid of perspective. 'The self', writes Steven Connor, 'defined in terms of hearing rather than sight is a self imaged not as a point, but as a membrane; not as a picture, but as a channel through which voices, noises and musics travel.'[4] The auditory experience depicted in *Boomerang* is a reminder that sound creates the possibility for novel ways of navigating and understanding the world. Echoes, then, might be understood as that which gives testimony to a sonic event. That is to say, echoes speak, but are we listening?

How does one explain the phenomenon of echo? The historian Hillel Schwartz has warned that 'to take the full measure of Echo would be to take the measure of the world.'[5] Personified in classical mythology, Echo the mountain nymph offers rich symbolic references through the various interpretations of her story. Etymologically, the roots of the word echo lie in the Greek word *ekhe*, meaning *sound*. In literature and music, echo is a figurative description. In acoustical terminology, echo is the repetition of a sound caused by the reflection of sound waves from an object or solid surface. It is a sound heard again; a sonic trace, an extended event through replication, a decay… But echo is also a self-contradiction; simultaneously strange and familiar, compressing and expanding temporality, or shortening and distancing space. Echoes have the capacity to feed into our imaginations and augment our own realities. In summary, echo represents and re-presents sound.

Echo-enthusiasts were many during the great epoch of exploration which brought about the Scientific Revolution. In his incomplete utopian novel *The New Atlantis*, Francis Bacon vividly describes the technological culture of the Early Modern era. Left unfinished at his death in 1626, the novel includes a passage where Bacon speculates an Information Age yet to come.

> We also have sound-houses, where we practise and demonstrate all sounds and their generation. We have harmonies, which you have not, of quarter-sounds, and lesser slides of sounds. Divers instruments of music likewise to you unknown, some sweeter than any you have; together with bells and rings that are dainty and sweet. We represent small sounds as great and deep, likewise great sounds extenuate and sharp; we make divers tremblings and warblings of sounds, which in their original are entire. We represent and imitate all articulate sounds and letters, and the voices and notes of beasts and birds. We have certain helps which set to the ear do further the hearing greatly. We also have divers strange and artificial echoes, reflecting the voice many times, and as it were tossing it: and some that give back the voice louder than it came; some shriller, and some deeper… some rendering the voice differing in the letters or articulate sound from that they receive. We have also means to convey sounds in trunks and pipes, in strange lines and distances.[6]

Artificial echoes, as illustrated here, return amplified, multiplied, distorted, modulated, and with alternate meanings in each iteration. While Bacon's description of sound-houses is often characterised as having foreshadowed modern recording studios, his ideas indicate a preoccupation with the study of natural phenomena prevalent during the Enlightenment. In the case of echoes, the many enquiries were full of imaginative undertakings, often bringing together acoustics, myth and poetry. One such example is scientist and music theorist Athanasius Kircher who completed his treatise *Phonurgia Nova* in 1673. The title, roughly translated from Latin, means *new modality of sound production* and includes two books dedicated to the scientific study of sound. The first, *Phonosophia Nova*, is an anthropological study on the influence of music on the human mind. The second, *Phonosophia*

1 *Boomerang* is a 10 minute co-production by Richard Serra and Nancy Holt, which was broadcast live on public television in Amarillo, Texas, 1974.

2 https://www.youtube.com/watch?v=8z32JTnRrHc.

3 Steven Connor, *Edison's Teeth: Touching Hearing*. In Hearing Cultures: Essays on Sound, Listening, and Modernity, editor Veit Erlmann, Oxford: Berg, 2004, p157.

4 Steven Connor, *Sound and the Self*. In Hearing History: A Reader, editor Mark M. Smith, Athens: University of Georgia Press, 2004, p57.

5 Hillel Schwartz, *Making Noise: From Babel to the Big Bang,* New York: Zone Books, 2011, p55.

6 Francis Bacon, *New Atlantis and The Great Instauration,* ed. Jerry Weinberger, West Sussex: Wiley-Blackwell, 2016, p106.

Anacamptica, is an exploration of reflected sound.[7] The following extract is a translation by Ljubica Ilic of the preface to *Phonosophia Anacamptica*:

> The echo, that jest of Nature when she is in a playful mood, is called the 'image of a voice' by the poets, in accordance with that well-known line of Virgil's: The rocks resound and the image of the voice that has struck them bounces back. It is called a reflected, rebounding and alternating voice by scientists and 'daughter of the voice' by the Israelites. […] Such is its mysterious nature that up to this very day there is scarcely anyone who has explained it. It is indeed known, and is almost common knowledge, that it is a reflected voice, but how it is produced, from what sources, how it is spread, with what speed and over what distance, is as unknown as any phenomenon. It seems impossible to work through the immensity of the difficulties that one encounters unless, equipped with the greatest practical knowledge and unique diligence, one finally succeeds in tricking and catching this runaway Nymph with acts of wondrous skill. Since nobody hitherto has achieved this, in my desire to investigate it I have left nothing untried in my examination of the hidden recesses of forests, wooded glades and mountains, the hidden retreats of valleys, areas of stone rubble and plains, and the uncultivated flat areas of marshes, in order that I might come to grips with her hidden nature.[8]

Kircher's seamless passage from the science of echoes to the myth of Echo emphasises the multiple interpretations and meanings the phenomenon calls for. Rather than an abstract understanding of acoustics as a mathematical challenge, his echo fieldwork is more in line with experiments in music performance.

Emerging a few years after Kircher's publication, Robert Plot published *The Natural History of Oxfordshire* in 1677—a formative work in geology. Similar to Kircher, Plot dedicates a section to the study of echoes, titled *Of Heavens and Air*. In the preface, he writes: 'It will not be amiss to present the Reader with some of the sports of Nature, and entertain him awhile with the Nymph Echo; a Mistress she is indeed that is easily spoke with, yet known to few: if therefore I take pains to acquaint him with her, I hope I shall not perform a thankless office'. Throughout the chapter Plot acknowledges those before him, describing observations made by both Kircher and Bacon, but he goes a step further in his study of echoes by implementing his own analytical model and applying it to unique locations around Oxfordshire. In doing so, Plot creates a vivid portrait of a landscape within a particular time in history. In his analysis he describes the conditions for different echoes as being dependent on factors such as: location, time of day, weather, the season, terrain, and the speaker's position in relation to an object (such as a wall or tree). With the aid of diagrams depicting several of these experiments, Plot illustrates the different types of echoes that are possible. His analytical model distinguishes echoes by categories based on their syllabic return: single, polysyllabical, tonical, and manifold. Repeating a line from Ovid's *The Metamorphoses* in each scenario, Plot found that the single echo, as the name suggests, returns 'the voice but once', while polysyllabical echoes 'return many syllables, words, or a whole sentence'. Tonical echoes return 'the voice but once, nor that neither, except adorned with some peculiar Musical note', and manifold echoes 'return syllables and words, the same often times repeated, and may therefore be filed tautological Echo's'. Comparing a speaker's voice projected into a valley to a ball bouncing off a wall, the following is an entry detailing the examination of an echo:

> If it be thrown in an oblique line, it returns not to the thrower but to another place; and though the proficient do so throw it, that it strikes at right angles with the wall, yet (like as in the voice) if he stand too far off, it will fall as much too short in the rebound, as it will exceed if he stand too near. According to these grounds I carefully examined this Echo, and found, upon motion backward, forward, and to each hand, the true centrumphonicum, or place of the speaker, to be upon the hill at Woodstock towns end, about 30 paces below the corner of the wall aforesaid, directly down toward the Kings Majesties Manor: from whence by measure to the brow of the hill, on which my Lord Rochesters Lodge stands, are 456 Geometrical paces, or 2,280 ft; which upon allowance of 24 Geometrical paces, or 120 ft to each syllable, to my great satisfaction I found to be agreeable to the return of 19 syllables, viz. one fewer than it returns in the night, and two more than in the day.

Throughout the publication Plot describes a multitude of these experiments in similarly rigorous detail, with recommendations for specific locations to achieve optimal polysyllabical echoes, or tautological polyphonous echoes. He also compares the difference in sound of vocal echoes to those from a clap, stamp and a pistol. The latter returned a sound so different to its original, it baffled him. In his goal to find the location and conditions to achieve the longest echo, Plot maps out a fascinating account of Oxfordshire through a personal, situated experience of natural phenomena.[9]

While we have Francis Bacon to credit for the term *acoustica* (introduced in *The New Atlantis*), the person considered the founder of acoustics as a scientific field is music theorist Marin Mersenne. A 17th century mathematician and musician, Mersenne's echo-experiments were adopted as a means of calculating the speed of sound through air. Mersenne dedicated much of his life's research to sound—in particular echoes—and coined the discipline of échométrie. His findings were included in a study published in his 1636 opus *Harmonie Universelle*.[10] The poet John Hollander lists Mersenne's collection of echoes from various gardens and architecture in his book *The Figure of Echo*, some of which include: '(1) echoes that could respond up to twenty times, with the final repetition louder than the initial ones; (2) portable echo chambers, like portable mirrors; (3) echoes that would answer in Spanish what was cried out in French; (4) echoes that would respond to a tone at the octave or fifth; (5) echoes that would store the sound and reflect only at certain times day or night'. Despite his rigorous studies of echoes in various locales, the results were always inconclusive. Once again, the elusive Echo slips past Mersenne, and so he leaves the research to another Pan.[11]

I always return to echo, or does echo return to me? Echoes are a sonic mapping of self and place. Embedded in their sound waves are the acoustics of an environment—what Brandon Labelle describes as 'a territorial layer that often brings into contact things and bodies, events and voices, and from which alliances and resonances, as well as breaks and agitations, are continually experienced and produced'. These productions, he adds, 'radically shift attention from sightlines to a deeper, vital materiality in constant motion.'[12] On reflection, listening to echoes is a transformative sensory engagement with the everyday, bringing to light Henri Lefebvre's alienating perspective in his *Critique of Everyday Life*, where '[t]o look at things from an alien standpoint—externally and from a reasonable distance—is to look at things truly.'[13] To recall Echo's disembodied voice is to re-orient towards other possibilities and other ways of being that are often out of sight.

7 Athanasius Kircher, *Phonurgia Nova sive Coniugium Mechanicophysicum artis et naturae*, Rome, 1673. https://archive.org/details/bub_gb_cLICAAAAcAAJ.

8 Ljubica Ilic, *Music and the Modern Condition: Investigating the Boundaries*, New York: Routledge, 2016) p30-31.

9 Robert Plot, *The Natural History of Oxfordshire: Being an Essay Toward the Natural History of England*, Oxford, 1677, p6–11. https://archive.org/details/naturalhistoryof00plot.

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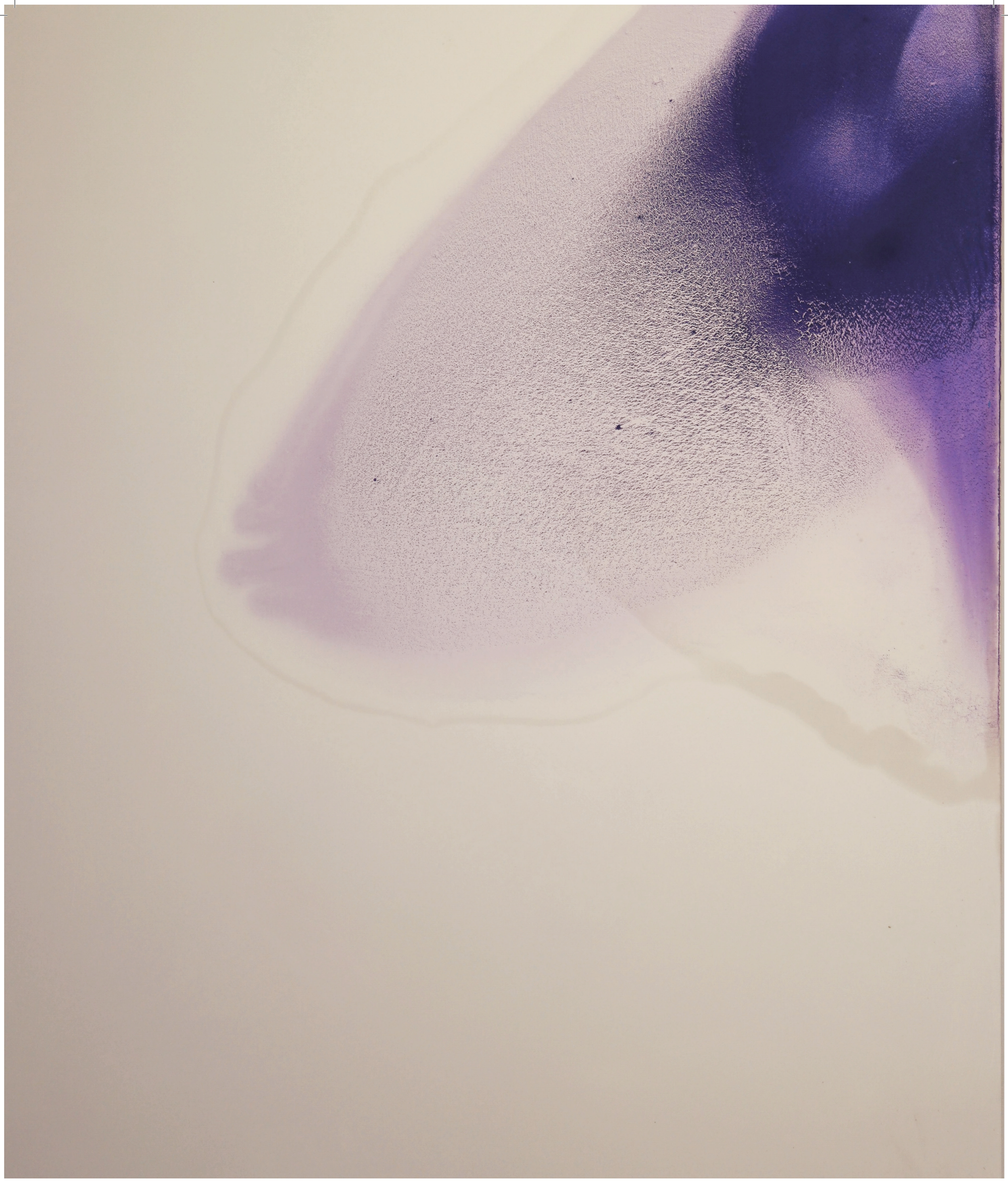
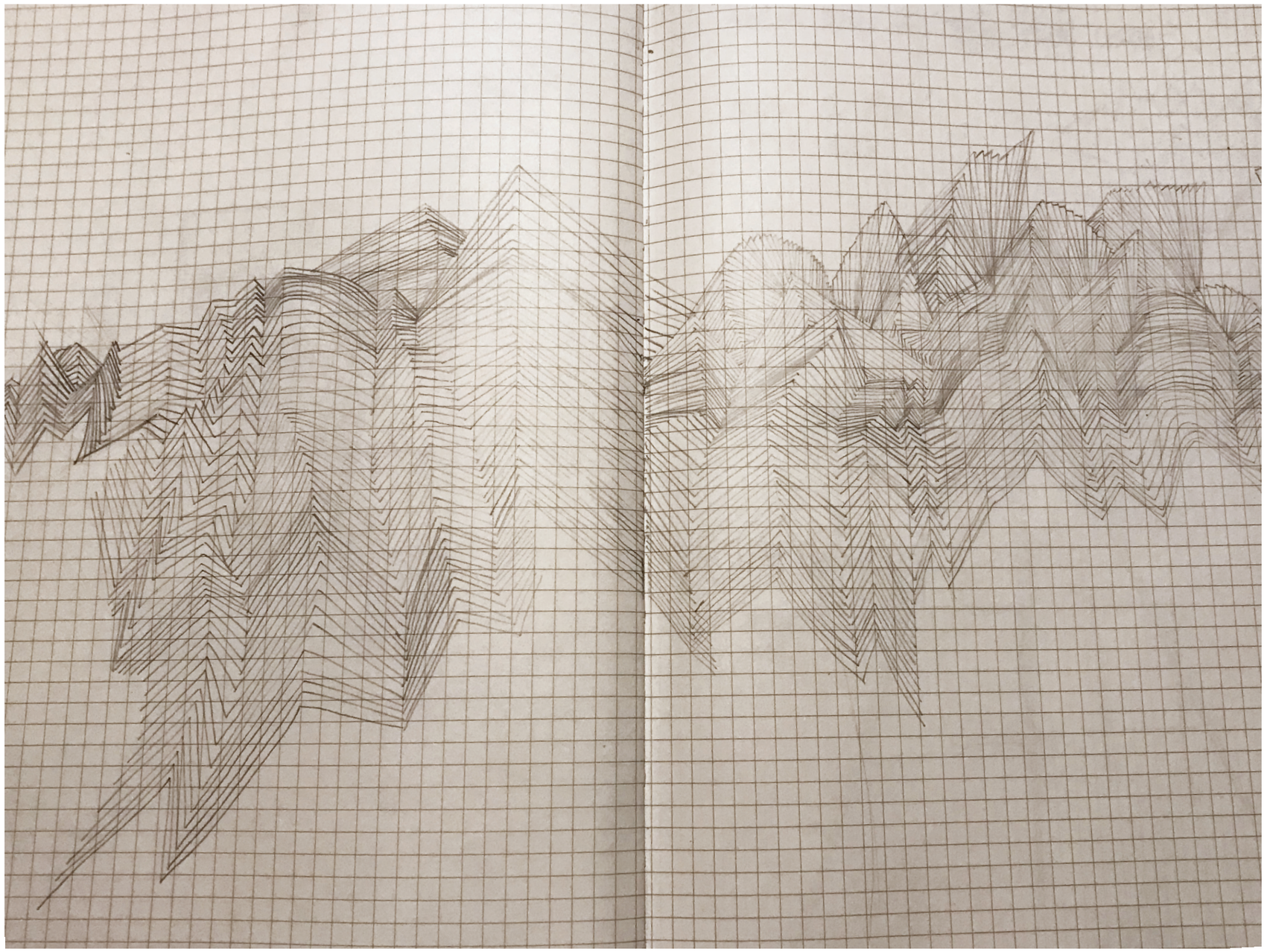




DECEMBER 2019

Suzanne Walsh

Nature Music Poems

One hour of Relaxing Landscape Music

This is my escape,
Yes this is the real world
I'm not dreaming it real
Thank you for uploading
I now live in a violent concrete
Jungle, this music brings me
Peace reminding me of the
Place I used to
Live, almost, feels like
This is from another realm
I will use this forever
Only wish it could be longer
I need a holiday, in the future
These are great, but can you
Please go with
Darker sounds for
nighttime

Sleep to Rain

I tried to exit nature sounds,
But I could not get back
Home, I've been listening to
Distant thunderstorms
Every night for two weeks now,

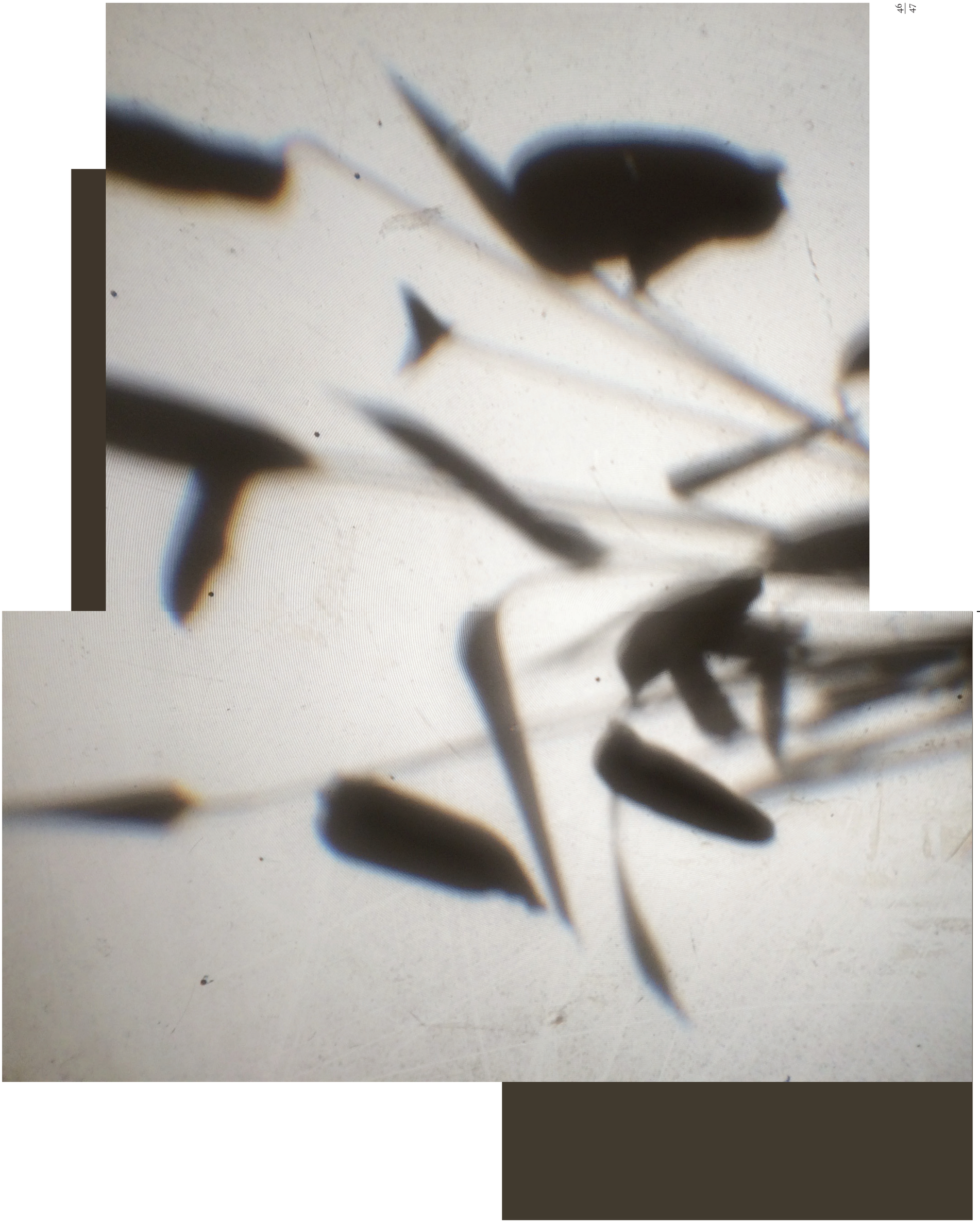
Helps drown out my husband's snoring
I work an overnight shift and play
Rainforest every day to
Drown out my heavy footed neighbours
Above me while I sleep through the day,
You cannot tell when it will loop this
Alternative to the reality most of us live in
Many sounds to choose from but some
'Not available yet' for
Whatever reason
Bubbling brook is amazing,
Could almost touch the rain
Because of how real it sounds
I've fallen asleep to this 1,023,197 times
Like a world created by CGI only better,
I wish I could go there once before
I die, this nature comes in handy
In blocking out the sounds of my
Neighbourhood, keeps my dog company
When I'm out, my favourite is... *Airplane*
I sleep like a baby listening to the wind
I play it in the background while I work
Would highly recommend that my dogs
Bark at the thunder I feel like I'm
Hidden in the trees with them
In one place
Where the rain
Sounds very real

Gentle Thunder for Relax, Study, Sleep

I needed something to mask the outside noise
Drown out loud conversations and
Footsteps passing by my window
But I could find free rain and thunder,
Outside,
It all sounds
The same, right?
This is strictly 'rain'
Occasional moaning wind
If you want real rain and relaxation,
Look elsewhere
Rainfall and the ocean work best for me
All but Thunderstorm, that one is slow
Going, hard to hear the rain for the most
And the wind snaps me right out of
It goes on and I go out, not even
Close! The loud birds and thunder
Irritating, the high tones tinny
Two tracks of birds
Awfully similar
Returned. Too much water
The power of crashing waves
Completely missing
This one may be more realistic
But it's not as soothing
Like frying food in a pan
Welcome to my new rainforest
'Location,' It may be relaxing to others
It does not do it for me

White Noise Forest

The birds, not overwhelmingly loud
Hearing everything from
A realistic distance
The frogs are perfect
What I liked best was the absence of
Flutes, no interference from your
Thoughts, they are all relatively
Familiar with how real 'forest ambience'
Sounds, the same, each noise isolated
For when I wake up in the dead
Of every night,
Like a real stream
Like you're never really
There



NOVEMBER 1974

Charles Amirkhanian

Robbie Basho Interview

KPFA—FM, Berkeley California

[This is a transcription of a radio interview conducted by Charles Amirkhanian with the musician Robbie Basho]

#Song 1 *Zarthus*

CA This is Charles Amirkhanian, on this program; the music of Robbie Basho. On this show you are going to be listening to the music of Robbie Basho, one of Berkeley's beautiful people. He is a guitar player extraordinaire who for many years had devoted his life to the composing of the most unusual music for that instrument that I think I have heard. Robbie was born in Baltimore but moved out to the west coast in the early '60s and became well known as a recording artist for Takoma records, and the occasion for this program is the release of a brand new record from Vanguard called *Zarthus*. You heard the opening piece (from the record) at the beginning of this program that was called *Zarthus*. Robbie this is 12 string guitar music do you always play 12 string guitar in your pieces?

RB No, you see I went through many periods, my Japanese period my Hindu period, I started off with a little bit of the blues and so forth, I had a long Hindu period, then my American-Indian period. This is my Persian period, and I really love Persian classical music. This is using the Hindu Raga style but saying it in a Persian way. *Zarthus* is an anglicised shortened version of *Zarathustra*, which means *sun disc*. Now to get back to your question, no I used six and 12 string and piano these days, I try to play the piano like the Santoor and the Swarmandal and I try to play the 12 any way I can. You see the whole thing is me, (Leo) Kottke (John) Fahy 10 years ago started to take the steel string guitar and tried to make it into a concert instrument and that's what were into and the steel string, you know, gut string is great for, you know, love music and so forth but (from) the steel you can get fire, you can ride and you can fly. You know, you got your ponies and you got your aeroplane and can do all kinds of things with steel. You know the raga, you can't do a raga the way a Hindu would like it done, but you can come close to it at least you can get the feeling. At least you can get first, second and overdrive. I see if you do anything with taste and a little bit of sincerity I can't see it does any harm.

CA How did you get into eastern music?

RB Its very funny because when I started out there was a big cult in BC, in the University of Maryland for country blues, it was really the only kind of vitality around the music those days was so artificial that we couldn't believe it and we got into this and some of those old blues players really had a vitality, you know, some of those people were incredible, what they were putting down. They were outside, they were you now, really outside , you could hear it, and I was doing that and thought I was doing something and then I heard Hindu music. I got my first Ravi Shankar record and I would sit in a dark room for hours and hours and just listen to it and I took on from there. But I discovered Zen in my latter part of college and I had a heavy Japanese trip going the same time so it's a combination of Japanese philosophy and Hindu music where I started to turn. It could have done me more harm than good, where most of the boys were stuck in their own back yard, quote America and did that thing and here I was tripping out all over the place, you know running around, I don't know, I found a lot of joy in those other things and tried to bring a dignity and the aesthetic goodies back into what I was trying to say .

CA You think people, people our age sort of got into this stuff by visiting your concerts or hearing your records, have you had good responses from people?

RB People that know what I'm doing rave about me, people who don't put me down hard as the dickens. I don't sell very well and that's the problem because I don't know, I don't call a lot of my stuff far out, I call it a different level of feeling. It's far in as far as I am concerned. It's a deeper feeling I don't consider raga far out, so much it's a high feeling and that's the thing, I spent years on the road singing folk songs that had no meaning, emoting these things, and it dawned on me music is meant to mean something, music is supposed to say something. You know I had a turn-around, tried to really, musical grail questing, then I started to try and see how high and beautiful I could go in a sense you see, but then I leave the masses behind and that's the problem, so the idea is to get something beautiful that people can understand. I am still trying to bring myself around to communicating with a mass audience. It's just I don't know, it's just I guess the super ego isn't satisfied with meat and potatoes music anymore. It wants, it really wants the best it can get. And these periods are something, but I am just bugged because America culturally has its head in the garbage can, instead of the honey pot, and by god it could use some of the dignity of other cultures to say what it wants to say. I know I am writing classical pieces, I have a little symphony called *Land of our Fathers*, which portrays the North American continent as it was 50,000 years ago, as a beautiful young woman and her voice singing to the universe. I cry every time I play it, it's so big I have to find an orchestra and arranger somewhere but at least I have banged it out, and this kind of thing you can use these other cultures and their dynamics. You can use French finesse, German dynamics, Persian flair, all these little things you can really put into it, really make it sound beautiful. This is what I am trying to do on guitar, see how many different ways the guitar can be portrayed.

CA We are going to listen now to Robbie playing *Khoda É Gul É Abe* which is a Persian raga, can you tell us about it ?

RB *Khoda É Gul É Abe*, well I have played this many, many times and my guitar broke on me in the studio when I was recording it. So it's not exactly the way it ought to be. The way it ought to be is really pretty and I have one tape of it, but the Persian ones play in gushes. A gush is just a flowing out of melody at different tempos and different little melodic things, in other words a sectionised raga is what it really is. It's more closer to the, it's kind of a combination of western music and the Hindu thing. So what I wanted to do was, it has an opening, and introduction, then one little melody that says a certain speed, then it goes a little faster, then faster and then slow again. They don't go in for the organic climax in the same way the Hindus do in their music. Persian music is very funny. The best drummer I ever saw was a Persian drummer. I mean he did everything but jump up in the air or something with just the one drum. I never saw anything like it. He went to a concert and he said these are my credentials. He went dip dib and seven minutes later he was going faster until he got it up to an incredibly fast rhythm. I could hardly believe it, you have to be almost high to understand Persian music because it's a very cerebral thing the Santoor. But you know it's called the *Lord of the Blue Rose*, because aesthetically god is blue in many aspects, at least to me it is, because when something dawns on you musically its either blue, at least to me it is, either blue or gold or something like that. That's why it's called *The Lord of the Blue Rose*.

Song 2 *Khoda É Gul É Abe (The Lord of the Blue Rose)*

CA *Khoda É Gul É Abe* was performed by Robbie Basho on a new Vanguard recording if you would like to write down the number, the title of the album is *Zarthus*, Z-A-R-T-H-U-S and the number is 79339. We are going to hear, next, three more pieces from the first half of the album. Which are very beautiful pieces, the first one is *Mehera* the second is Robbie's song *Khalil Gibran* which is my favourite on the album and then we will hear *Bride Divine*. Would you like to introduce us to *Mehera*.

RB Well *Mehera* means *Mary* in Persian and Mary is the divine mother aspect, so this is Persian for the same. Of course there is a woman in India called Mehera who I had very much in mind for this and she was the, you might say, the number one disciple of Meher Baba. She was very special she is not the wife or a radha, she is more like a sita she was his consuelo, his comfort. Consuelo is the only word, you know I go with three and four languages at a time because each language has a perfect word for a certain thing and consuelo was what Mehera was to Meher Baba, who is the avatar of the age. You know, people understand what avatar means, its not difficult to understand, he is not guru he is God. So anyway and this is done, in I guess Spanish chord clusters using Latin.

CA And then *Khalil Gibran*, is this a song you wrote ?

RB Yes

CA It's your text isn't it ?

RB Yes, I read a bunch of Gibran's books and I never understood any of them when I first read them and I said what a drag. And then I got a little more sensitive and read and read and I saw the beautiful fabric of his poetry. Not only did he have beautiful fabric but he had incredible wisdom.

CA So the words in the song *Allah Nazalla Al Ramih,* what do they mean ?

RB *Al Rahim* means *Lord look down keep your gaze upon me*, there is so much beauty in the Islamic culture, the problem is, you see the Prophet, they were so hung up on idolatry, the Prophet hit them really hard on that and they don't have any way to portray it to the west, they can't make movies or anything so we can see how beautiful he was and that's their hang up, you know. Their language is there prize. And who can read Arabic, not very many, but my inspiration was the Lebanese singer Fairuz, and her husband has learned western orchestration and he is into Tchaikovsky and a whole lot of people and they are blending this and it's very beautiful. It's the music the way it should be, 'cos the real Islamic music wound up in Spain see, and that was the inspiration for the whole *Rhapsody in Druz* that we will hear later on.

CA Then after *Khalil Gibran* is *Bride Divine*. Another of your songs?

RB Yeah another one of my creations, well that's to express a certain feeling you know, The Arabs have two words for love. One is *Ishq wu'anasa* which is *human love* and the other is *Ishq-e haqīqi* which is *divine love*, and this song is of the divine love, Ishq-e haqīqi.

CA Three songs now by Robbie Basho from his new album *Zarthus*.

Song 3: *Mehera*
Song 4: *Khalil Gibran*
Song 5: *Bride Divine*

CA You have been listening to Robbie Basho and the songs from his album *Zarthus*. Which is on Vanguard records, recent release, *Mehera*, *Khalil Gibran* and *Bride Divine*.

RB Can you believe just a few years ago I was a, I don't know a foot stomping folk singer, right, and I got on this scholar kick. That's what college does for ya.

CA It's amazing.

RB Well there is so much in a man there are so many layers to a man. I was born Anglo-Saxon Scotch and I'll be dog-gone if I am going to be limited to that trip. Ya know. I have a love for Japan, for China, for the Islamic thing, the American-Indian and I figure you can crack one bag you can crack 'em all. You know a lot of these things are there. You know.

CA And it's essentially what's happening in the next piece we are going to hear, this is a 20 minute composition with piano called *Rhapsody in Druz*. What is Druz?

RB Oh Druz my favourite subject.

CA Tell me.

RB Alright. The Druze are the Sufis of Lebanon. What do you mean by Sufis? It means men of wisdom, it just simply means wisdom, and it doesn't get hung up with any particular religion it's a whole bunch of things. These are mountain people, they used to live in Persia and they came to the Lebanon area around 900, and you know their heritage is from Persia which is ultimately from Egypt, the Sufis are very old, 10,000 years ago. Very, very old concept and they just are a very strong race of deeply religious men and fighters, they pushed the French to the sea. I like France too but not when France is mis-behaving, you know, and some of those men have come over to this country and I've got to know 'em and I love to hear their stories. But it's a beautiful thing because they prey to Allah but if you say the name of Christ in vain, they will say, well what do you think about our liege, Lord Jesus Christ, they know who Christ is, this is different from the typical Islamic line which is, you know, everything separated. There is only one. They have an idea of all these things. They are kind of a favourite people of mine, I get my inspiration from them, and a lot of it of course, I don't know what religion she is but Fairuz. In Lebanon see, there are Christians and Arabs all over the place. You can't believe it. There are Muslim Christians and Christian Muslims. You know, it's a hodgepodge. It doesn't bother me but the feeling is there. I like the blend because with the pure Islamic stuff it's a very hard masculine feeling and with the Christian thing you have that Mary Virgin thing, the feminine, so the blend is rather nice. There is a good balance there. That's what it is. Now, the *Rhapsody in Druz*, no pun intended, it's simply a montage of little spiritual vignettes and scenes, all kind of put together in little sections, it's a journey. Which is trying to. You are going to. In a sense, you are going to see a Master and take his blessing and then go home again basically. But it's all these other little scenes woven in there too. The flowers of the heart and so forth. I plan to do a bigger thing with this. This is the first attempt at classical music I have ever done. The rhapsody itself could be on a scale like the Hungarian rhapsody, you know just the main first theme. But I didn't want to take that any further right at this time. I just wanted to state that little thing and keep going on.

CA Some of the piano work reminds me of Hovhaness. Do you know his music?

RB If I had a musical guru, he'd be it, he is the finest. It's a shame, in Europe even the street sweeper knows the finest composers and what pieces and so forth and I bet if 10 percent know of that man in this country I will eat my guitar strap.

CA [laughs]

RB He is the loftiest composer this country has ever had possibly of this 20th century age. He is really beautiful and you know mysterious mountain, my god he has got a double few where he pulls the soul, you know through these spirals, the soul is the trumpets coming through these spirals created by you know.

CA The strings

RB The spirals of strings and he pushes the trumpets through and I don't know how many times, and up to the top of the mountain and it's an incredible thing and then there is Fra Angelico, which is you know.

CA Oh amazing piece yeah.

RB I talked to him about that, I don't know, somehow or other I got him to see me on the way to see his sister, and he told me he was laying in bed asleep, and something just pulled him right up out of bed and right! He put it down. He had to figure out a way to get a setting for the gem. I've looked at scores and to be able to do that, you know all that pencil work, the amount of mind power and incredible work and dignity it takes to do that, you know, I hate to write music and I am trying to get it down the best I can. Oh God it's hard for me. Which you know, arranging that stuff the mental power of humans you know and someone like Vaughan Williams who was very close to him, at least they both started out their main pieces the same way for about four bars, believe it or not. *The Fantasia* on Tallis listen to that and *Mystery Mountain* and the first four bars is the same tone and Hovhaness goes into the mountains and Vaughan Williams goes into church. I could rap about it all day no Hovhaness is my hero. He's had a hard tough life and a gentleman of the old school. Just cause it's an old thing but it's so beautiful. I wrote a poem once, called *A Modern American Artistic Mood*. Little trinkets of iron which clink and clatter together with barely a breath of heart and that's how I feel about it. I used to go to the arts festivals and play and I can't even do that anymore. It's just garbage.

CA I really enjoyed the concert you gave in Berkeley recently, because it was all your own music, it wasn't sat side by side with conflicting sorts of things and it seemed to me a very nice setting to hear a lot of different pieces of yours.

RB George Forest does a good job up there, he really does. They run a good show and you can really create the mood you want and people are very warm to me up there.

CA It was a perfect evening and now we are going to listen to a new piece off Robbie's new album *Zarthus*. This is called *Rhapsody in Druz*.

Song 6 *Rhapsody In Druz*

CA That was *Rhapsody in Druz* by Robbie Basho and it's on Vanguard. The album is called *Zarthus*, it's just out and it's very beautiful. We still have a little time, maybe we could hear something else of yours. You got something you would like to play?

RB Yes the first thing that I ever recorded that came from the heart was, I was recording, I was still in my Japanese phase it's called *Tassajara—Zen Shinji*. It was a dedication song to the first zen monastery in the country and I played it with a lovely woman called Susan Graubard and both of us we went over and over and over it and I told her the structure of it you know and we just did the first take and the second take and the thing was splendid. It was a very beautiful gift. I'd like to share it.

Song 7 *Tassajara—Zen Shinji*

CA *Tassajara—Zen Shinji* from the *Falconers Arm Volume 1* on Takoma records. The performer Robbie Basho assisted by Susan Graubard. Robbie is our guest today on KPFA and we are going to hear next, a piece of his called *California Raga*.

RB *California Raga*, I am really happy with. Because this country has a, California has a beautiful voice, parts of the country and states have voices and this country has a lovely deep, deep voice that doesn't get heard enough really, at another date if we do another I will do a thing called *Calafia* which is the core of what I feel for California. There was a Lemurian queen that lived here 14,000 years ago and all her subjects wore gold and everybody was rather happy. The Spanish got ledons of this during the crusades, and they still remembered her name Calafia. Which is actually an Islamic word.

CA Is that how we got California?

RB Yeah that's how it became California. Yes Cali Fa. *Cali* means hot furnace or something like that. Hot furnace that's the name for California. Which means blistering hot. That's where they got it from. But the *California Raga* it just paints a picture. You hear me talking poetry in the middle of it and it's kind of a deity: the state. This beautiful dark haired queen and she is wearing this dark Cordoba hat with a fringe and this wine coloured suit of lace and she is riding at night, you know and contacts the lovers of the heart type of thing and they follow after her. One of these, she's the California version of Layla. Layla as the divine temptress. Oh Lord we need a Layla in this country. Persia they have Magnun and Layla here we have Frankie and Johnnie. I'm so damn tired of Johnnie, you know knock him down sock him type of thing and this country's made of better stuff than that. This is an attempt for a California Layla.

Song 8 *California Raga*

CA That was the *California Raga* by Robbie Basho. Robbie we are going to close the program with *Leaf in the Wind*. Why don't you tells us about it.

RB I want to do an album in the future god willing. I got a couple of record companies down on me at the moment. But the material I have it's either going to be Warriors of the Rainbow or Visions of the Country, something like that, this is a song from it and it is so beautiful. It just captures the very deep feeling in this country, it's American-Indian I would say, very Indian but very high, a very high Indian. The words seem to say with it, walk on high my beloved, I hear the thunder call your name. Walk on high my beloved, a lordly river runs through your veins. It's very beautiful and then I do a thing, what wonders love is this oh my soul. That English song just, felt, came naturally on the end of it. I guess this encompasses both of them. You know the Indians have been here an awfully long time and you know I think they had a very structured lordly, you know, very kingly type of beginning and I think after they got scattered they got into the small bands thing. So I think they had a very deep beginning. I am very fond of Yma Sumac and some of these things because the heart of this country is very important and the music, the music I hear today is just you know ruffing their fingers through the grass on the surface. Nobody has gotten to the depths of this country and I think we should before everything goes.

Song 9 *Leaf In The Wind*

CA That was *Leaf in the Wind* performed by Robbie Basho. Robbie thanks for being our guest today, it's been nice to have you back on KPFA, it's been a long time.

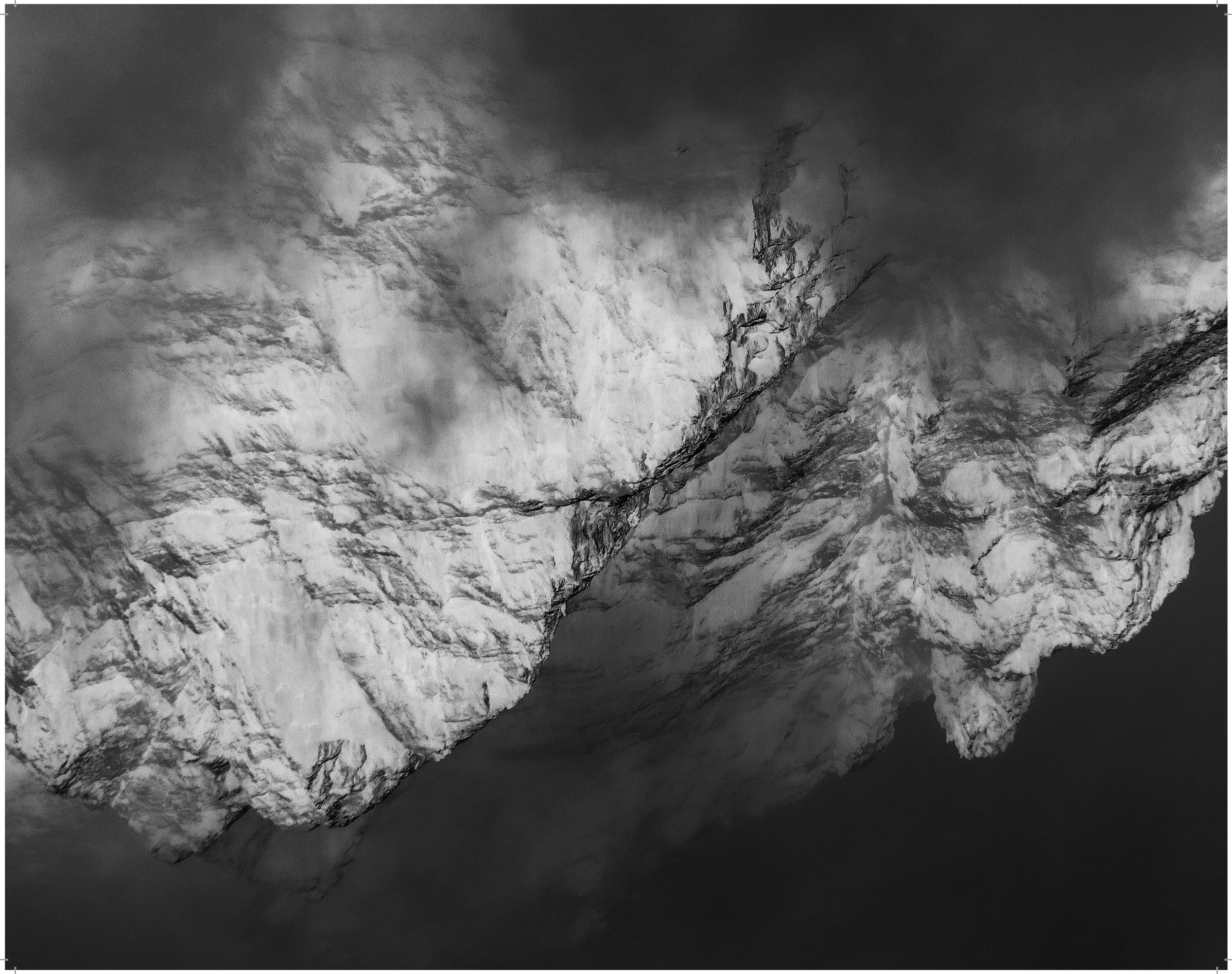
RB Oh well yeah when McCloskey left there was a great void, I don't know where Scruffy Dan is these days.

CA Either do I. Probably out selling TV sets.

RB We did a lot of beautiful things in this studio. If we get a chance we will play some of the things I recorded here and some of it was very, very fine stuff. You know I had good days here and things go in cycles. The first day in Berkeley I walked in here and there was a Hindi dancing woman and she said, hello will you be my accompanist? And I said why not. I went through an incredible thing with her. I learned a lot.

CA I'd like to thank Robbie Basho who's one of the great composers for the guitar. Six and 12 string and who's doing very, very significant things, I think with world music and making some exciting new forms. Robbie thanks for being our guest.

RB Thanks you so much Charles.



December 2019

Joanne Laws

Solidarity and Song

As demonstrated through extensive research by ethnomusicologists, music and song have historically been integral to the choreography of work. Providing an aural backdrop for the expression of labouring bodies, work songs broadly falling into two categories, pertaining to both manual and mechanised labour. Pre-industrial work songs evolved out of the rhythm of labour processes and were functional to the coordination of work. These songs had employed a steady tempo, allowing workers to keep pace with one another, while also helping to maintain morale, thus partially alleviating the pain or monotony of work. Following the Industrial Revolution, work songs were no longer necessary to synchronise actions between workers, as the pace of labour was increasingly determined by steam or electric-powered machinery, which, in turn, generated noisy environments, not conducive to singing.

Generally, the tempo of early work songs echoed the rhythm of the manual labour being carried out—from fast-paced tree-cutting songs or the upbeat harmonies of weavers and spinners, to the slower and more melancholic rowing songs or the 'pounding songs' of corn-grinders. Music was also intrinsic to agricultural labour history, as demonstrated by the pastoral music of Armenian shepherds, the vernacular chants of middle eastern camel-drivers or the use of yodelling, bells and horns by European herders. The Republic of Georgia has a particularly rich history of work song that continues to this day, with widespread variations in regional style. Solo monophonic work songs—known as *Orovela* and *Urmuli*—are predominantly found in eastern Georgia, while the more complex three and four-part *Naduri* songs of western Georgia, are usually sung by farm labourers, such as winnowers, mowers and grape-pickers. Perhaps the most widely recognised agricultural work song is the improvised 'call and response'—usually led by one voice—as carried out in America's southern plantations for centuries, until slavery was formally abolished in 1865.

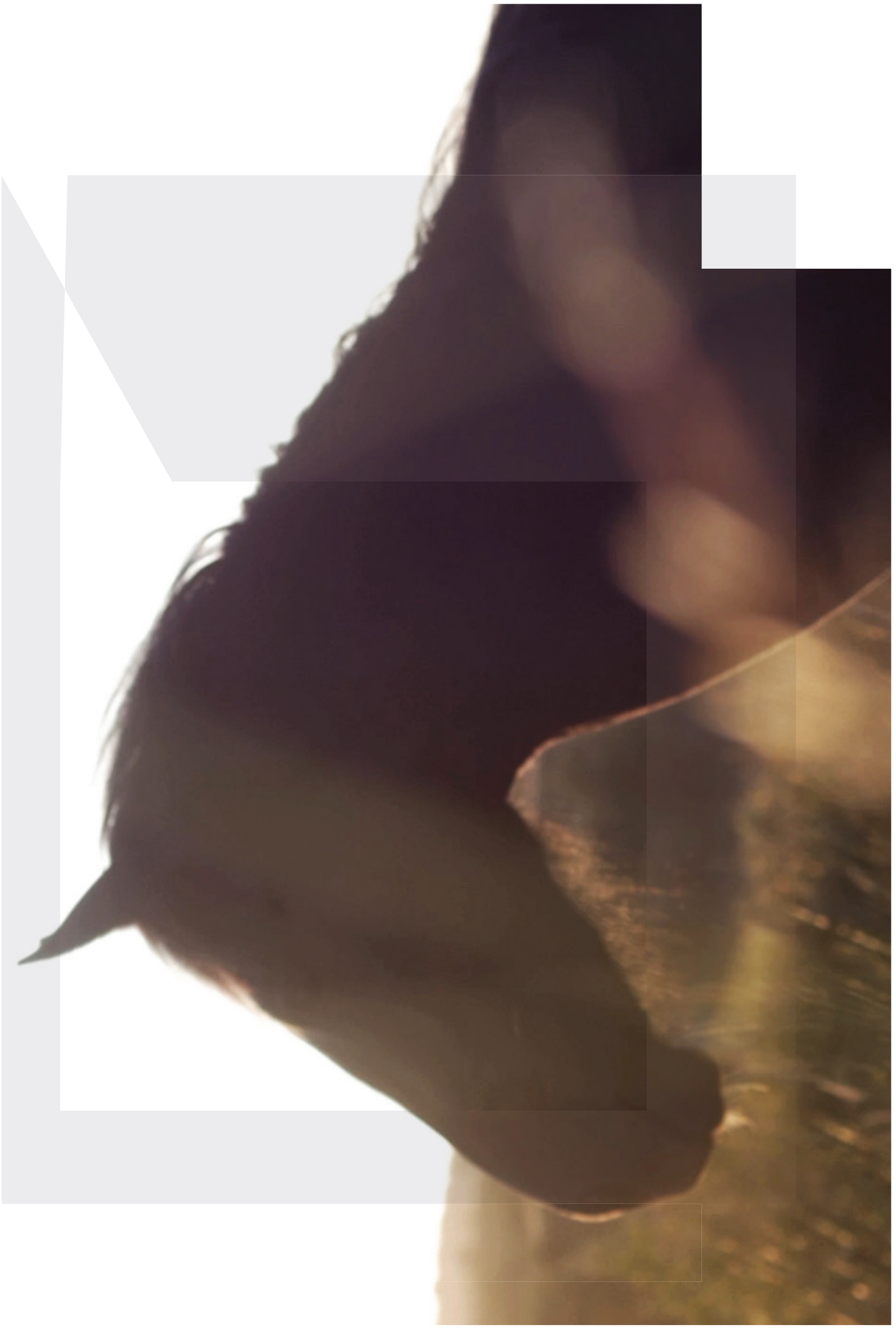
Many of the slaves came from West Africa, where singing resonated deeply as a vehicle to mourn, celebrate, express criticism or even to placate a spirit. Slave songs included many African-derived characteristics—such as complex syncopation, pentatonic melody and a spiritual outlook. In African tribal cultures, music was more than just a rhythmic accompaniment to labour; it carried powers of 'enchantment', while serving as a force of social solidarity. It was also believed that enacting events in a ritualised manner would cause them to materialise; the lyrics of slave music therefore focused on purpose, beauty and freedom, with the aim of transforming frustration and servitude into hope and liberation. The rootlessness and emotional fever of 'field holler', which resonated across the Delta region during the colonial era, became a significant precursor to gospel music, jazz and rhythm and blues.

Following the Industrial Revolution, work songs began to take on a different function. Throughout the 20th century, singing increasingly became a social outlet for workers outside the workplace. Industrial folk songs—especially prevalent within the textile, mining, steel and shipbuilding industries—tended to include elements of storytelling, while reflecting the increasingly politicised nature of labour itself. Coal mining in the UK had an especially strong aural tradition. Rather than being enacted during the course of work—as miners needed to listen attentively at the coalface—singing invariably occurred aboveground, between shifts and during leisure hours. As well as articulating grievances about working conditions, miners' songs also recorded work-related tragedies, heroic trade unionist figures and prominent strikes. Ballads, poems and hymns—developed by songwriters like Tommy Armstrong (the 'Bard of the Northern Coalfield')—chronicled the plight of the miners and became part of their aural repertoire. In addition, the miners' cause later became a central narrative of protest songs by musicians like Dick Gauguin and Ewan McCaul, during Britain's 1970s folk revival.

Miners' choirs and colliery brass bands were also widespread during the 20th century, particularly among mining communities in Wales and the North of England. Providing rare opportunities for thousands of miners and their families to convene in public space, the Durham Miners' Gala has been held annually since 1872, aside from periods of war or industrial action. Marching bands accompany processionary displays of ornate textile banners associated with each colliery, despite the closure of Durham coalfield's last mine over 20 years ago. Maintained and re-enacted through the public spectacle of music and pageantry, the gala's seemingly anachronistic tradition uses civic collectivity to proudly celebrate working-class histories, values and aspirations.

Interestingly, there has been a revival of singing in the contemporary workplace, as companies have begun to acknowledge that the health and happiness of employees is intimately connected with workplace culture. This aligns with findings of the *Global Happiness and Wellbeing Policy Report 2019*, which recommends that workplace interventions should focus on enhancing relationships, making jobs more interesting and improving work-life balance. As a relatively low-cost option that can unify large groups of people, singing workshops are increasingly being facilitated by companies, as part of the working day. The proliferation of workplace choirs across the UK and Ireland has sparked local choir leagues, national competitions—such as Ireland's *Workplace Choir of the Year* competition—and television shows, including *The Choir: Sing While You Work*, recently broadcast on BBC television. As an antidote to the increasingly segregated modern workplace, choral singing is a democratic forum in which all staff members can participate, regardless of their age, gender, ethnicity or role within the company. This helps to build community, while fostering a sense of collective purpose that can be lacking in some jobs. If deriving a sense of meaning from work can help to counteract the harmful effects of stress and long hours, then these choirs are, quite literally, a modern articulation of workplace harmony.

This text was written in response to *Work Songs*, a project developed for *In Context 4* by visual artist Fiona Dowling and composer George Higgs, in collaboration with workers in South County Dublin.



Joanne Laws

Lament for Absent Landscapes

I know a small lake that sails the palest shadows, Trailing their frail keels along its waveless sand; And when isles of grey turf are sunning in its shallows, The far hill is a blue ghost on that land[1]

Nowhere is the relationship between landscape and song more keenly preserved than in the music of the Irish diaspora. Emerging out of Ireland's rich Bardic and Seanachaí traditions and incorporating the melodic freedom of Sean-nós singing, Irish emigrant songs often took the form of Caoineadh—musical laments expressing pain and sorrow, while channelling the mournful potency of traditional funerary and keening practices.

In lamenting that which has been lost through forced emigration, Caoineadh often asserted the abiding hope of such things being reclaimed in the future. Idealised images of loved ones and the homeland were a defining characteristic, with such imagery helping to construct a shared identity based on notions of exile, across multiple generations.

On wings of fancy let me stray
To summer shores again.
Once more the fresh Atlantic breeze
Its friendly greeting cries;
Afar across the azure seas
The cliffs of Achill rise[2]

Though physically displaced from the homeland, the songs of the Irish diaspora conjure a 'landscape of the mind', at once asserting a sense of place and belonging, while also highlighting the ideological complexities of the exilic condition. These devotional emigration ballads participate in a kind of re-enactment, through a constant re-inscription of the homeland. They project a fantastical time before the moment of departure, yet the lyrics are emotionally charged with the meaning of this loss.

I see his face in every flower;
The thunder and the singing of the birds
Are but his voice—and carven by his power
Rocks are his written words[3]

This longing and desire for connection points to the erotics of place—a sensate world, primarily felt at the level of the body. As an experience of the body, singing is a means of producing and reproducing the person and society as a whole. Coordinated unison singing, as an antidote to homesickness, is not only integral to social life; it plays a crucial, generative role in expressions of nationhood, central to the emigrant experience.

a hand ceaselessly
combing and stroking
the landscape, till
the valley gleams
like the pile upon
a mountain pony's coat[4]

1 Frederick Robert Higgins, *Muineen Water*, 1940.
2 Percy French, *In Exile*, c.1880.
3 Joseph Mary Plunkett, *I See His Blood Upon the Rose*, 1911.
4 John Montague, *Windharp for Patrick Collins*, 2012.

As a social process, the songs of the Irish diaspora articulate the experiences and achievements of collected life (from the mundane to the exalted), while also helping to construct social and conceptual relationships, bringing about personal, historic and symbolic transformations. Performed by and for emigrants, there was habitually a strong emphasis on the Irish vernacular. Without a widespread written tradition, songs more than 200 years old tended to only exist in Gaelic, while later songs incorporated a strong sense of linguistic variation, in terms of structure, timbre, ornamentation and style, as well as nuances in regional dialect, terminology and slang. Given Ireland's neutrality, its landscape was not decimated during the world wars, therefore, a rich topographic document remains, often untouched in many parts since the Neolithic age. References in song lyrics to geographic features, flora and fauna were widely understood by Irish audiences, as were allusions to the folklore, superstitious practices and mystical belief systems embedded in the native landscape.

I hurtled and hurled myself madly following after
Over keshes and marshes and mosses and treacherous moors
And arrived at that stronghold unsure about how I had got there,
That earthwork of earth the orders of magic once reared[5]

Within these songs were frequently recorded the names of Irish villages and towns, rivers and mountains, conjuring a remote and lyrical psychogeography. By recounting these names during the physical communion of song, the singer aimed to transcend earthly limits, thus planting their feet firmly on home soil. Also common during the 19th and 20th centuries was the transfer of Irish place names onto the world map, signalling the dispersal of Irish nomenclature across foreign landscapes. Examples include American towns and cities being named after Bantry, Armagh or Donegal, often sharing strong conceptual ties with the original.

So loved the Western sea and no tree's green
Fulfilled him like these contours of Slievemore
Menaun and Croghaun and the bogs between[6]

Due to late industrialisation, Ireland did not have a strong tradition of work song, or music intended to synchronise the rhythms of manual labour. A robust musical canon chronicles the harsh conditions of 19th and 20th century labouring life, particularly those of emigrant labourers who travelled to Britain and America to work on building sites, railroads, mines and canals, during periods of economic hardship in rural Ireland.

I'm the bold English navvy
Who worked on the line,
And worked there for weeks
And worked overtime.
And when my work was over
And night coming on,
I strolled to the roads
With my navvy shoes on[7]

Many of these songs took the form of comic verse set to traditional airs and were widely preserved by a handful of dedicated Irish music collectors. Other songs were written by musicians and commentators (rather than the labourers themselves), later morphing into anthemic pub ballads, such as *The Rocky Road to Dublin* and *McAlpine's Fusiliers*, recounting the plight of Irish Navvies abroad. As a living artform, Irish music was subject to evolution, travelling with the Irish diaspora and coming back in a different form. Musical change cannot take place in a social vacuum; change happens as a result of the environment in which music is performed, and as the culture of other countries is interpreted.

We built a hundred airfields
in the snow, and wind, and rain
built atomic power stations
more dams than I can name
we've ploughed through rock and swampland
moved mountains by the load
now we're going nice and steady boys
diggin' up the road[8]

Just as Irish music changed by being performed abroad, so too it influenced the music of host countries. One example is Old Time music, a cultural fusion emerging out of the Irish tradition. Played on acoustic instruments like fiddle and banjo, Old Time incorporated melodic phrases akin to the call and response format of 'field holler' or slave music, which in turn influenced the emergence of African American blues. During the 1920s and 30s, as the Irish diaspora merged with American culture and taste, emigrant musicians and music collectors energised and influenced the genre, sending home blues and jazz music on phonograph or gramophone records. Following the revival of the Fleadh Cheoil during the 1950s, the sentimental style of Irish music gave way to the showband era. Contemporary folk revivals in Britain and America during the 1960s and 70s, forged strong ties between protest music, labour campaigns and civil rights movements in both countries.

Did you work upon the railroad
Did you rid the streets of crime
Were your dollars from the white house
Were they from the five and dime
Did the old songs taunt or cheer you
And did they still make you cry
Did you count the months and years
Or did your teardrops quickly dry[9]

5 Seamus Heaney, *The Glamoured* 1998—Heaney's translation of *Gile na Gile (Brightness of Brightness)* poem by Aodhgan O'Rathaille, 18th century.
6 Louis MacNeice, *The Strand,* 1949.
7 Mary Delaney, *Navvy Shoes*—this was recorded by Jim Carroll and Pat Mackenzie, as part of their research on Irish Travellers in England 1973–1985. This rendition features on the album, *Puck to Appleby, Songs and Stories*, 2003.
8 Ewan MacColl, *The Driver's Song Lyrics,* 1983.
9 The Pogues, *Thousands Are Sailing,* 1988.

JANUARY 2020

Mark Garry

An Lucht Siúil

[The Walking People]

Prologue
Kris fóki grét'id a' ladu, Gráblálta le kuris and
mál'as, Gríto o' the gradum grút klisp'd ár tóbers,
Nídésh gori's l'art to their d'íls, Nídesh their d'íls
mishli'd sturt vardis arírt,
Their d'íls níd'ésh arák, An bufer fín.
Ód níd'as gruber'in mál'a le mál'a, Níd'ésh grát'
get'd ar stésh munkera. Níd'as le kris inochs their
d'íls, Inochs grút were shílk'd.

Parode
For níd'as o' the kuris and nglú, Inochs grút would
kurb their d'íls, Suerkers and Poets of Honeysuckle,
Lodach in moniker and lodach in t'erpin.

Episode:
The krís and srápa, the grís and snél, The
srach g'or and brambles, the grét'in t'ál
and grét'in gút, The núp the lim the kóris
of the kuri. The mashúr and smugal,
t'imas a shurier and the niuk.

The willow the ash the robin the crow,
The reglúm the stays the lodas and the
grachta, The forearm the fetlocks the
gutter and vent, The buikider the sharker
and the lampéd and lobán.

The lork, gutter the granlum and srápas,
The grét'in nap the grét'in gut the sweat
and veins, The g'or gut and holly the
t'imas and gra, The niuk the lim the
willow and oak.

The the collar and srápa núp the spring
and buikider, The goldfinch the plover
the t'era and glimmer, The kori and
gulima the spruce and the larch The pine
and chestnut September and March.

The girth and traces the grass and the
rush. The hawthorn the brambles, the
wren and thrush. The withers the flank
the muzzle and hoof. The hammer and
anvil the spokes and the roof, The willo
and ash the robin the crow. The Iron an
stays the sun and the snow. The Forearn
and fetlocks the gutter and vent. The jig
and the snips and the blanket and tent.
The Mollicroft, gutter the brasses and
reins The dove the blackbird the sweat
and the veins, The Blackthorne and holl
the sticks and the smoke. The fore head
the flank the willow and oak. The Collar
and crupper the spring and the clamp,
The goldfinch the plover the fire and
Lamp, The hoof and the shoe the spruce
and the larch, The pine and the chestnu
September and March

An ancient people formed of lar
Skilled with horse and skilled o
A wind of progress blew down c
Values not the ways of those,
A shifting of the country side,
Wagons they would no longer r
Their values that were different
The values of the country man.
For two peoples living hand in l
No space was left upon this Lan
Guardians of our culture old,
A modern system would be sold

For people of the horse and nail
A modern system it would fail
Bards and poets of Honeysuckl
Stained of name and stained of

The Jack the n'aklúr the elam and the yew, The sparrow and magpie the t'erper and the lub, The inochs and the srápa the srórd koris and spreader, The grírs the muzzle the tarian and the tether.

The kestrel and the moorhen the bay and the grey, The loberer the réglum the bravan and the grírsk, The loin and the barrel and the grala. The tarmac and the kretum the foxglove and clover.

The pheasant and komra nak the tog and the srórd, The chestnut the dun the get'úl and tád, The surtul and the shárker, the leaf and the granlesk, The grachta the daisy the subtle and bin'i.

The barrel and cannon the shafts and the perch, The cukoo and curlew the beach and birch, The hogweed and hazel the lork and bellows, The martingale, blinkers shadowsand echos.

The rook and the skylark, the stán and the stíma, The wren and the jackdaw the gát and the grút. The sluchul the bark the gríto and the cloud, The butterfly the moth the tád and the kurib'd.

The jack the shackles the elm and the yew
sparrow and magpie the stove and the flu
bits and the bridles the footboard and spr
The mane and the muzzle, the rope and tl
tether. The kestrel the moorhen the bay a
the grey, The punch and the iron the grai
the hay, The loin and the barrel the labor
shoulder, The tarmac and gravel the foxgl
and clover. The pheasant and fox the clot
the table, The chestnut the Dun, the fragi
stable, The plough and the scythe, the lea
the green, The snowdrop and daisy the su
and lean. The Barrel and cannon the shaf
the perch, The cuckoo and curlew , the be
and the birch, The hogweed and hazel the
riage and bellows, The martingale, blinke
shadows and echoes, The rook and the sk
the tin and the pipe. The wren and the jac
the young and the ripe. The wood and the
the wind and the cloud. The butterfly the
the proud and the bowed.

Stasimon

Níd'as were krush'in so stafi that our d'íls nid'ésh súni that ár ráks and grís' were misli'n b'in'ier. Ár grís ni'désh gréti'n what our pís were wid'in. Gochil d'ominik our d'íls suerk'd the pslams, but ni'désh wid naks when the gup níd'as were gori'd sturt the ríspún. Ni'désh wid naks when gami inochs were gréti'd on the gálias, or when their d'íls were n'ák'd by the kúnias and beor shekers. Grá gori'd to get' and the lesko of the gruber'in fín, the kuri shilker, the minkér the suerker and the bard was gré t'id to the lesko of the kurb'in fín the g'éger, the gaudy, naker, the glóch ar mislú. Tárals were l'ag'd or plank'd from lurks and ráks were klisp'd. Ár grani'n níd'ésh gruber'd mún'i. it gréti'd their d'íls to kurlim their d'íls to be tád'ier g'e their own ní'das. Our d'íls are grásta to súni them only through a camera lens. Stésh got'id their d'íls to the lim, and to tóri to our d'íls to brási.

Exode

For níd'as o' the kuris and nglú, Inochs grút would kurb their d'íls, Suerkers and Poets of Honeysuckle, Lodach in moniker and lodach in t'erpin.

The race for progress was happeni
so fast we didn't notice a profounc
narrowing of customs and values.
engaged in a paradox of moral pri
ity. Each Sunday we sang the psal
but were silent to the imprisonme
of the poor. We were silent to a los
of innocence, silent to the theft of
children of the nomads by the peo
of cloth. Suspicion was encourage
and the narrative of the laborer, th
horse dealer, the tinsmith, the fidd
and the bard, was replaced with th
fighter the beggar, the gaudy, the
knacker, the tramps of the road.
Languages were lost of hidden fro
sight and traditions were diluted c
erased. Our forced assimilation an
absorption failed, it compelled the
people to close in on themselves
to the security and strength of a
family unit, whom we are comfort
ble to engage with only through th
distance of a camera lens. It forced
an existence on the margins and f
many an imprisonment of reliance

For people of the horse and nail, A
modern system it would fail, Bard
and poets of Honeysuckle, Stained
name and stained of knuckle.

This text is the script from the film *An Lucht Siúil (The Walking People)* which was part of the *Songs and the Soil* exhibition. Comprising of five sections, it mimicks the structure of a Greek tragedy and is presented in the language used by Irish Travellers. The linguistic community call this language Shelta, it is often seen as an argot or a language of deception known more commonly as Cant and by its native speakers as De Gammon. In the film the text is spoken and sang by both travellers and non traveller singers.

Artist biography

Mark Garry [born in Mullingar 1972]

Mark Garry is an artist, curator, writer, educator and occasional musician. Mark holds a Masters in Visual Art's Practices from IADT and is currently undertaking a PhD by prior practice.

His practice is multifaceted and incorporates a variety of media, mechanisms and material interests. These include drawing, film making, photography, ceramics, sculpture, sonic sculpture, performance and collaborative music projects. In many cases a number of these elements are combined in a singular exhibition situation to form installations.

Garry's research and practice is driven by a fundamental interest in observing how humans navigate the world and the subjectivity inherent within these navigations. His work is characterised by delicate site-specific installations which are meticulously constructed, combining physical, visual, sensory and empathetic relationships that intersect the gallery and form connections between a specific space and each other. While located in research, Garry's intention is that one's encounter with the works prioritises the poetic over the didactic, where research elements are subtly embedded, and where the works combine to enable an encounter that merges modesty and complexity.

He has held numerous exhibitions at museums and art venues, nationally/internationally, in Europe and North America, and has represented Ireland at the 2005 Venice Biennale. Most recently Garry has held solo exhibitions at The MAC Belfast, (2020), Chanwon Sculpture Biennale, (South Korea) (2020). His work is represented in the collections of the Irish Museum of Modern Art, Arts Council of Ireland, the Foundation to-life Arthur and Carol Kaufman Goldberg collection New York.

Contributors

Charles Amirkhanian
is a leading US practitioner of electroacoustic music and text-sound composition. He is widely known for his live and fixed media works utilising speech (or sound poetry) elements in rhythmic patterns resembling percussion music. His *Dutiful Ducks*, *Church Car*, and *Seatbelt Seatbelt* are considered classics of the genre. He combines sampled recognisable sounds from the environment, that he refers to as 'representational' with traditional musical pitched tones (abstract sounds) to fashion dreamscapes that act as disjunct narratives and encourage a trance-like listening state. Amirkhanian has been awarded commissions including: National Endowment for the Arts; Westdeutscher Rundfunk (WDR); Meet the Composer; the BBC; the Australian Broadcasting Corporation; the 1984 Summer Olympics; the Arch Ensemble; Ensemble Intercontemporain. His music has been choreographed by numerous artists. He has performed theatrical realisations of his sound poetry with projections by visual artist Carol Law at a host of international venues and has appeared recently performing in Berlin, Beijing, Linz, Huddersfield, Moscow and St. Petersburg. His music is widely available across numerous labels. Amirkhanian was Music Director of KPFA Radio in Berkeley (1969—1992), and is a co-foundeder, executive and artistic director of Other Minds, a multi-faceted new music organisation in San Francisco. https://www.otherminds.org

John Graham
has a BA (Printmaking) and MFA (Media) from the NCAD. With a foundation in drawing and printmaking, his practice has also included video installations, writing and curatorial projects. He has exhibited widely in Ireland and abroad, most prominently with the Green On Red Gallery in Dublin and the Yanagisawa Gallery in Japan. His articles and exhibition reviews have been published by the *Visual Artists' News Sheet*, *Paper Visual Art Journal* and *Enclave Review*, among others. John lives in Dublin and is a member of the Black Church Print Studio. He is a lecturer on the Fine Art programmes at IT Sligo. www.johngraham.ie

Sharon Phelan
is an experimental composer, sound artist, and writer based in Dublin. She has a particular interest in sonic communities, politics of listening, and technologies of voice, which inform her ongoing research project *Vocal Artefacts*. Working primarily in site-specific contexts, her practice includes sound installations, field recordings, audiovisual compositions, and collaborative performances with voice and electronics. Her work has been presented in various contexts, such as print, radio, conferences, and performance venues.

Joanne Laws
is an arts writer, editor and researcher currently based in County Roscommon. She is Features Editor of *The Visual Artists' News Sheet*, where she commissions new writing for an Irish arts readership. Laws is a member of the International Association of Art Critics (AICA) and a regular contributor to international art publications, including *Art Monthly* and *Frieze*. She is Assistant Editor of *Protest!* the forthcoming monograph of Derek Jarman, that will be published in April 2020 by the Irish Museum of Modern Art in partnership with Manchester Art Gallery and Thames & Hudson.

Suzanne Walsh
is a writer and artist from Wexford, currently based in Dublin. She uses performative lectures, audio/musical performances and text to query ideas around human/non-human relationships and consensus reality, often drawing on the scientific world as well as more esoteric sources. Recent work uses appropriation of texts from various sources including diaries, Facebook groups, historical poetry, nature documentaries and scientific texts. She often collaborates with other musicians, filmmakers and artists as an actor/performer and singer, and moves between the literature, music and art world. Her work also includes editing work and she has published essays, reviews and poetry in publications such as *Critical Bastards*, *Circa*, *Fallowmedia*, *Gorse Journal* and *Winter Papers*. Recent performances include *Between*, *Pomiędzy* literary festival in Warsaw and for *Post-Opera* exhibition in TENT Rotterdam.

Louise Reddy
is a graphic designer, and educator with an interest in design, typography, print and education. She integrates her practice with her educational role as a full time lecturer in the TU Dublin School of Creative Arts at Technological Universtiy Dublin. She is Research coordinator for the MA in Graphic Design Practice and is activley involved in the delivery of the BA Design Visual Communication. Reddy has served on the eduactional committee of the Institute of Designers in Ireland (IDI) and is a regular contibutor on the judging panel of the IDI Student Awards. She is an educational member of the International Society of Typographic Designers (ISTD)and has served as a moderator and assessor in the ISTD Student Assessment Scheme in Ireland and the UK. She is also a member of the judging panel for the Irish Print Awards.

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Acknowledgements

Mark would like to thank Hugh Mulholland for commissioning *Songs and the Soil* and for his enduring support and belief in Mark's practice. Clare Gormley and all of the staff at The MAC in Belfast. Simon Mills for documenting the exhibition. Charles Amirkhanian for giving us permission to publish his interview with Robbie Basho and all of the writers for their generosity and beautifully constructed outlooks.

His collaborators Sean Carpio, Max Carpio, Jack Delaney, Louis Haugh, Nina Hynes, Padraig Cunningham, Liam Sharkey and Linda Shevlin. His colleagues at TU Dublin School of Creative Arts and in particular Brenda Dermody, Peter Maybury and Michael O'Hara. Louise Reddy for her remarkable skill, levels of consideration and friendship. Naomi Draper for her love, questioning and kindness.

Pat Cotter and Impress pritning for their print and production advise and expertise. Special thanks to Dr. Noel Fitzpatrick for his support and assistance in the realisation of this publication. This project was funded through the generosity of the Technological University of Dublin.